

OTHER

PRESS

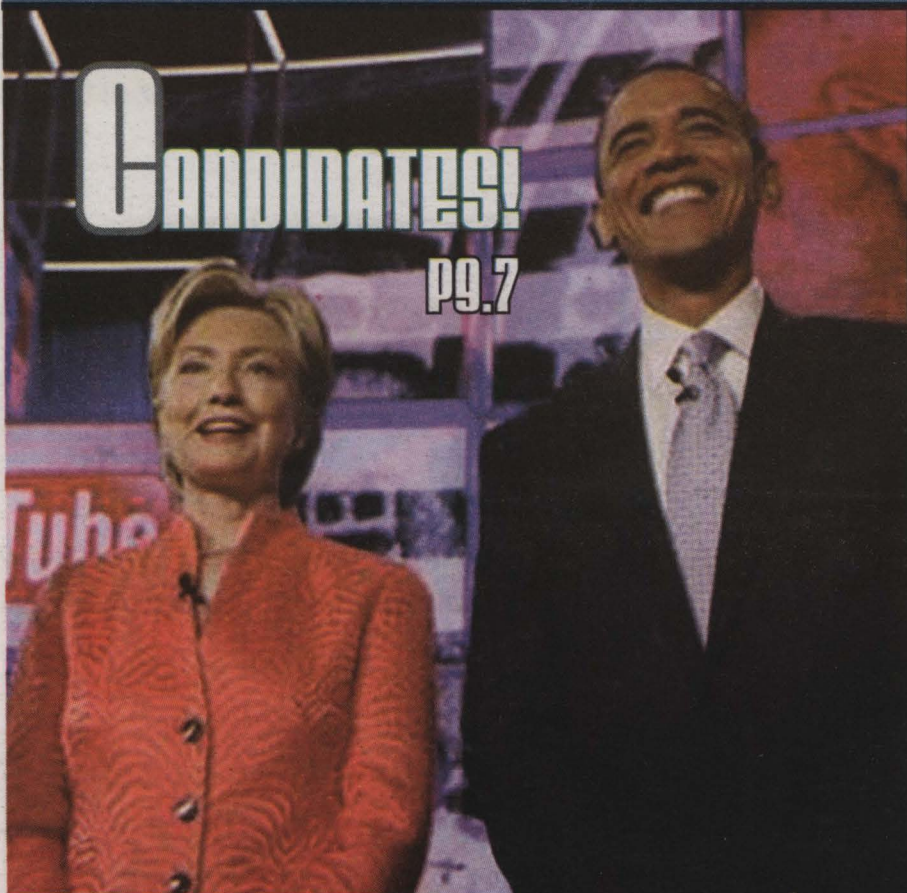
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the Douglas college student newspaper since 1976
Issue 24, Vol 34, April 7/08

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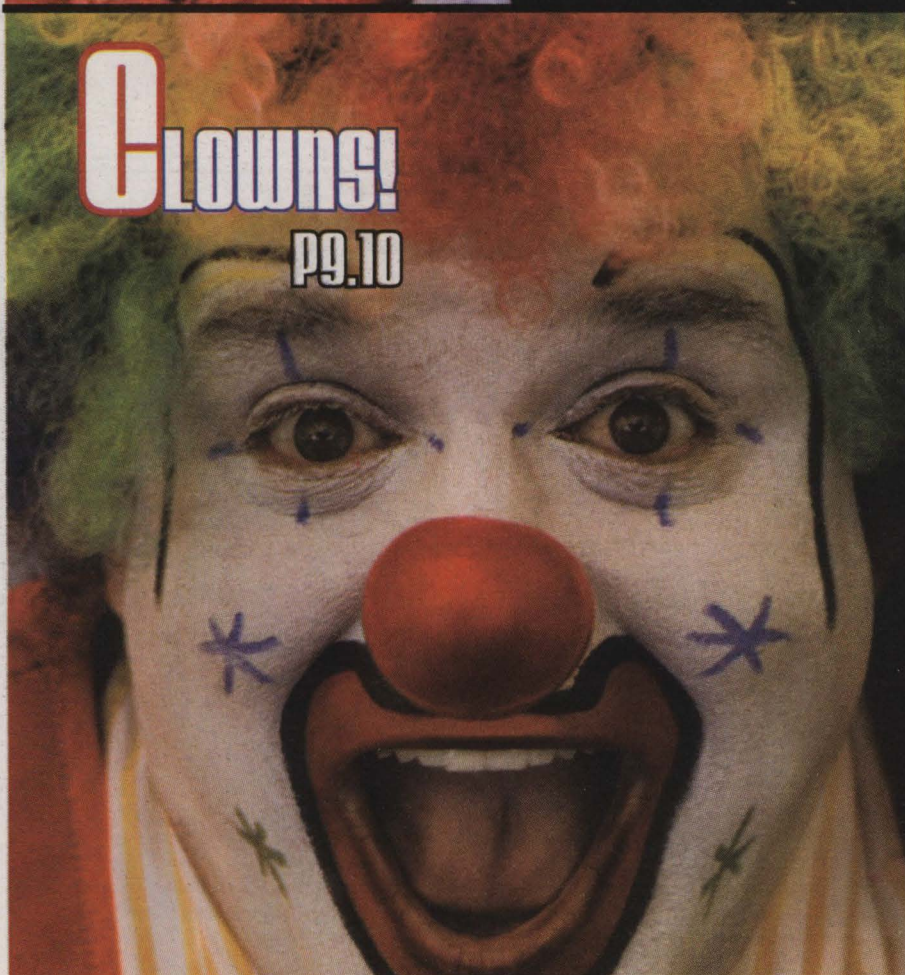
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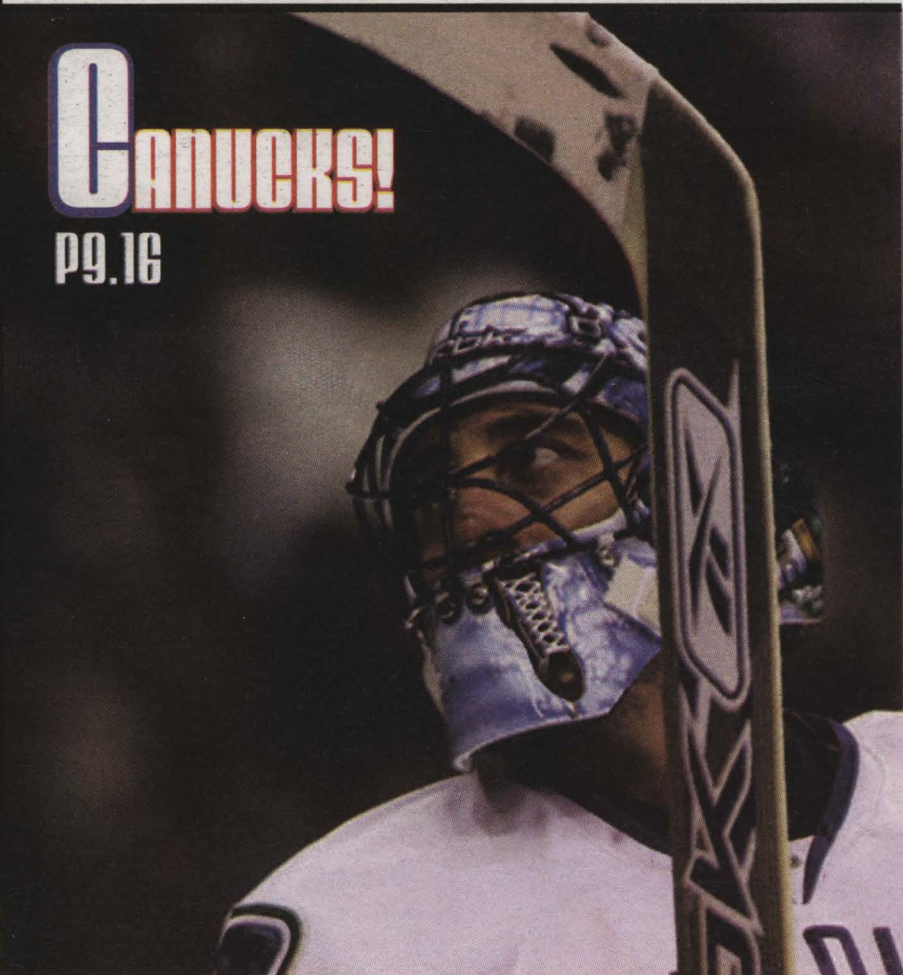
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The Other Press

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THE OTHER PRESS

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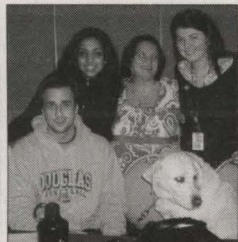
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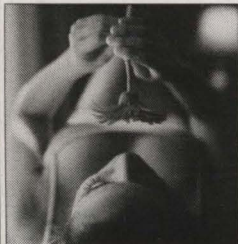
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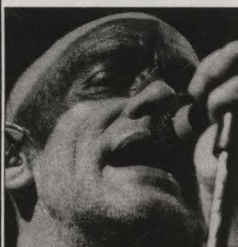
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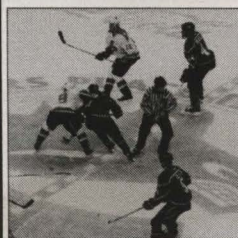
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WRITE FOR US !

**Anyone can get published in the
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the right.

Please send your file as an MS Word
doc file, and include your full name, email
address, and word count.

The weekly deadline for submissions
is Wednesday night for publication the
following Monday. Letters to the Editor and
"time-sensitive" articles (weekend news,
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until Saturday at noon and can be submitted
to the editor at editor@theotherpress.ca

Submissions will be edited for clarity and
style.

The Other Press will pay \$50 to any
student who writes an article of at least
1,500 words for the "features" section.
Submit story ideas to the Editor in Chief.
Offer good once per semester per student.

The Other Press holds weekly staff
meetings at 6 PM on Mondays in room
1020 of the New Westminster campus. All
interested students are welcome.

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WHO WE ARE

The Other Press has been Douglas College's student newspaper since 1976. Since 1978 we have been an autonomous publication, independent of the student union. Today we are registered society under the Society Act of British Columbia, governed by an eight-person board of directors appointed by and from our staff. Our head office is located in the New Westminster campus.

The Other Press is published weekly during the fall and winter semesters, and monthly during the summer. We receive our funding from a student levy collected through tuition fees every semester

at registration, and from local and national advertising revenue. The Other Press is a member of the Canadian University Press (CUP), a syndicate of student newspapers that includes papers from all across Canada.

The Other Press reserves the right to choose what we will publish, and we will not publish material that is hateful, obscene, or condones or promotes illegal activities. Submissions may be edited for clarity and brevity if necessary. All images used are copyright to their respective owners.

Welcome to Summer

LETTER FROM THE EDITOR



To those who have made it this far, congratulations. It's the last week of classes which means it's now just a matter of time before (drumroll) *summer break!*

Of course, for most of us, summer break is no longer quite the glamorous vacation it was during the elementary and highschool era. Ah, I remember those days well, frolicking in the backyard sprinkler, eating ice cream in the morning, renting the latest hit NES game from the neighborhood Blockbuster... and maybe even partaking in the occasional family trip to the Oregon coast for good measure. But now, living alone as a starving student, you're lucky if your

filthy one-bedroom apartment even has a porch, let alone a backyard, and you probably couldn't afford to eat ice cream for breakfast even if you wanted to, let alone buy expensive video games or go on fancy trips. To a lot of us, summer break has simply become an interregnum of menial labor and mindless retail work, the time of year when you attempt to at least partially alleviate all the various debts you've racked up during the previous school year—or plan to create in the coming fall.

Then, of course, you've got those poor bastards who take... ugh... the dreaded "summer semester." Now *there's* two words that should never appear even remotely close to each other. It's a hideously paradoxical oxymoron on par with "sugar-free chocolate" or "Progressive Conservative." You get to sit all cooped up in a stuffy manila-colored Douglas room, squirming glumly in your stiff plastic chair as some B-level adjunct rambles on about who-knows-what, your wandering eyes falling upon gleeful children running gaily past the crusty window...

But regardless, even if you're trapped in either of the depressing twin prisons of school or work (or God help you, both) there's still a lot to be thankful for with summer coming. The weather, for instance. In theory, one presumes it will start getting sunny soon. Granted, with the recent onslaught of rain and hail there's no real evidence to back this theory up, but it's nice to believe. And... uh, summer movies! Those are always great, right? According to the trailers on Apple.com we can look forward to such soon-to-be-classics as, uh, *Speed Racer* and *The Love Guru* with Mike Myers. Those could be good, right? Right? And, oh! The ice cream man! Nothing says "summer" quite like a badly misshapen \$5 Sponge Bob creamsicle!

Anyway, long story short, this will be the last issue of the good old *Other Press* for a while.

Since it's now officially summer, at least in Douglas College world, we'll only be publishing once a month from now on. So this issue will have to satisfy you for the rest of April, then nothing until Monday, May 5. Not coincidentally, May 5 is also the first day of Summer classes. Just doing our part to try and make things a tad more tolerable. And remember, if you're ever in the mood for a refreshing frolic, you can always use the OP office sprinkler to freshen up. Granted, it's really more of a water fountain than a sprinkler *per se*, but these days you've gotta take your small summer pleasures where you can.

Some other matters quickly, if I may. Sunday, April 13 is the day of *The Other Press'* big fancy Annual General Meeting. It's the one time a year when we plot and scheme about all the great things we'll be doing with this fine newspaper in the coming school year. As fee-paying shareholders of this organization, you're certainly welcome to show up if you want. Starts at 11 am, meet at the New West OP office (bottom floor, room 1020) if you want to see the action.

Secondly, once the AGM is over, a lot of OP staff will be shuffling around, or leaving the paper entirely. Bad news for us, but good news for you, for this means there will be lots of new jobs open come fall. All our jobs pay well and are lots of fun, so keep your eyes open for OP want ads, either in this paper, in your email, or around campus, letting you know what's up.

J.J. McCullough
Editor in Chief of the Other Press

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do you want to be our next:

- Graphics Editor
- Assistant News Editor
- Layout Co-ordinator
- Editor in Chief

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Revitalize slate sweeps to power

Scores eight of 11 seats in student union election

**Nikalas
Kryzanowski**
news editor



The Douglas Students' United slate did everything in their power to win over the college this spring. Their well-oiled campaign chugged along, spearheaded by experienced student politics veterans Ally MacGrotty and Matthew Steinbach. They had a strong presence in the atrium, did classroom speaking and had the majority of their candidates attend both all-candidates forums. Yet in the end it wasn't enough. Last week the opposition Revitalize slate led by Geoff Lenahan and Sebastian Bubrick won control of the union in a nearly clean sweep. Eight members of Revitalize were elected to the Representative Committee, while only three members of Douglas Students' United won seats.

The low-key campaign put on by Revitalize underscores the low intensity of student politics at Douglas. It may be that Douglas Students' United, with all their effort, used an axe to cut to the heart of the campus political scene when a scalpel would have sufficed. In a college community where voter turnout for a student election barely exceeds five percent, Douglas United seems to have over-estimated the necessity of appealing to a largely politically apathetic student body.

The 2008-2009 board of the Douglas Students' Union will be a mixed bunch. Many of the old guard held their positions, but several new faces will also join the fray in the coming year.

In the most surprising outcome, incumbent Matthew Steinbach lost his spot to newcomer Hassan Chaudhry for the post of DSU College Relations Co-ordinator. The unofficial tally reveals a tight race of Chaudhry's 219 votes to Steinbach's 210. If these results are deemed official, this means that Steinbach—who has been among the DSU's most active politicians this year—could be excluded from the DSU committee come summer. Since the race was so close, he intends to weigh his options. Recount requests have been evoked and he has also expressed concern over a number of electoral procedures.

In other contests, longtime DSU fixture Ally MacGrotty will return for a third term as she comfortably defeated former member-at-large Shaun Dhakar for the post of Internal Relations Officer. MacGrotty suggested that she



File photo showing some of the winners of last week's student election. From left to right: Sebastian Bubrick, returning David Lam Rep, Geoff Lenahan, incoming Treasurer, Roohafza Rahimi, outgoing Treasurer, incoming Member-at-Large Christine Nieder, and incoming Internal Relations Officer Alysia MacGrotty.

is disappointed with the outcome of the election and its procedures even though she won her seat. Expressing hope that she can use her new term as a chance to continue her work towards achieving a U-Pass for Douglas, she has also implied that a Revitalize-dominated board may derail these plans.

Incumbent Geoff Lenahan won election as the union's new treasurer, beating out accounting student Alex Orlovskyy for the DSU's *de facto* top position.

Both Deep Singh and April Taylor, who ran unopposed for External Relations Co-ordinator and Pride Liaison respectively, received the blessing of the student body with both receiving resounding "yes" counts.

Revitalize also swept all the three Member-at-Large positions. Newcomers Brandon Johansson and Jerin Mece will

take those positions and former Disabled Liaison Christine Nieder will move into her new role.

The new Women's Liaison is Sandra Gwardys who defeated Mae Velasco.

DSU critic Nathaniel Wolfe and administrator of the Facebook group "DSU Elections 2008: A Neutral Forum" believes that Revitalize was successful because their campaign was more realistic and honest, while the Douglas United campaign was "too textbook" and lacked vision from individual members.

"I found that the members tended to fall back on promoting the continuation of campaigns that had originated from the Canadian Federation of Students, rather than promoting themselves as active members of the community at Douglas College. The candidates did not seem prepared to speak outside of a rehearsed list of campaign promises and many of

them acted panicked or aggressive when they were asked questions that they were not prepared for," he said.

Wolfe also suggested that the Receivership issue was moot as the centre piece of Douglas United's campaign. "The Douglas Students United slate focused on wanting to take steps to get the Douglas Students' Union out of receivership, when the union is already on its way out of receivership," he said. "This change in control is an act that was put through by the Receiver Manager, with or without the help of the members of the incoming Representative Committee," he added.

Voter turnout was low, as expected. Roughly five per cent of the student body turned up, representing approximately 450-500 students.

The following is a preliminary list of the winning candidates of the 2008 Student Union Election

**COLLEGE RELATIONS
COORDINATOR**
Hassan Chaudry (Revitalize)

**EXTERNAL RELATIONS
COORDINATOR**
Deep Singh* (Revitalize)

**INTERNAL RELATIONS
COORDINATOR**
Ally MacGrotty*
(Douglas Students United)

TREASURER
Geoff Lenahan* (Revitalize)

MEMBERS-AT-LARGE
Brandon Johanneson (Revitalize)
Jerin Mece (Revitalize)
Christine Neider* (Revitalize)

**DAVID LAM CAMPUS
REPRESENTATIVE**
Sebastian Bubrick* (Revitalize)

DISABLED STUDENTS' LIAISON
Jamie Waterlow
(Douglas Students United)

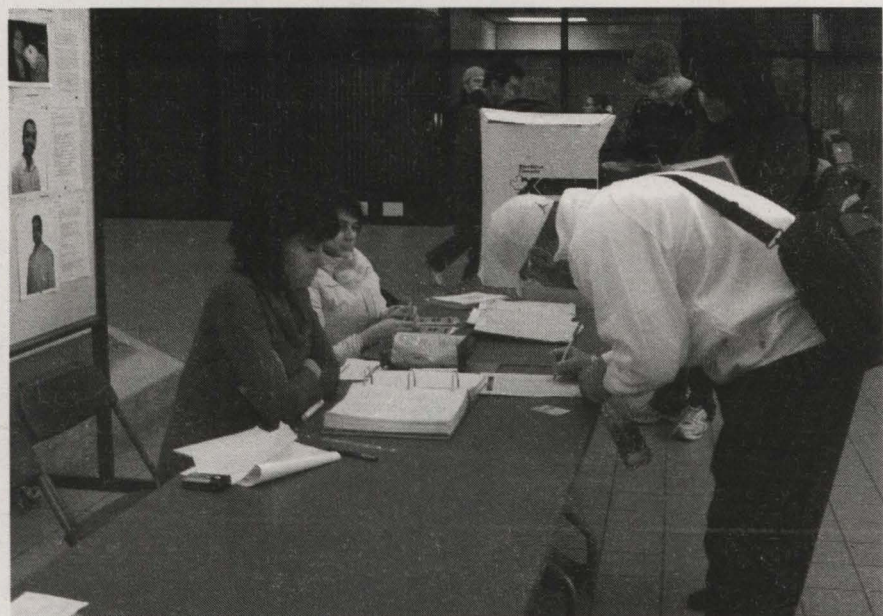
PRIDE LIAISON
April Taylor
(Douglas Students United)

WOMEN'S LIAISON
Sandra Gwardys (Revitalize)

*denotes incumbent

DSU election results expected to face challenge

By Nikalas Kryzanowski, News Editor



The Revitalize slate may have taken the lion's share of the votes in last weeks' student union elections but questions over procedure could still throw a wrench into the mix.

A recount has been requested in at least two contests in what seem to be the preliminary steps to a larger challenge. The close College Relations race was decided by only nine votes and the Members-at-Large count has been challenged by Fred Firmansyah, who

finished fourth by an unofficial tally of roughly twenty votes (the top three Members-at-Large candidates all win the position). All candidates have been encouraged to request a recount.

Election scrutineer and former DSU board member Wendy Case registered concerns over procedural issues during the election to DSU Receiver Manager Marne Jensen who will be investigating the complaints further

"There were some election by-laws that weren't applied consistently

during the campaign," she noted. She has released a list of alleged procedural failings, a few of which revolve around complaints about her vantage point during the vote counting process. Her other main concerns included the Chief Electoral Officer participating directly in the vote count itself rather than simply overseeing the process.

College Relations Candidate Matthew Steinbach also claims to have written up a four page document of electoral allegations to be "released at an appropriate time." The document is believed to contain a list of alleged campaign violations that occurred during the election involving both the process and actual campaigning activities of slates.

The election results need to be ratified by the outgoing DSU board before they become official. As this year's board contains five members of the Revitalize party while only two members of the opposition Douglas Students' United slate (plus two members who didn't run in this election), a vote to ratify seems likely to pass. The official transition of power to the new board is expected to take place next month, on May 1, 2008, but it is still unclear how these outstanding concerns could complicate the process.

Canadian schools embrace text messaging as safety measure

New technology allows students to be alerted of emergencies on campus

By Amy Minsky, *The Concordian* (Concordia University)

MONTREAL (CUP)— Canadian universities from coast-to-coast are integrating text messaging into their emergency alert systems.

In the wake of the attacks by gunmen at Dawson College in the fall of 2006 and at Virginia Tech last spring, campuses across North America have been exploring new ways to send emergency messages to their academic communities.

Text messaging is a popular choice.

The Universities of British Columbia, Calgary and New Brunswick, along with Dalhousie and Simon Fraser University have all taken the text messaging technology into consideration.

Concordia University is a leader in developing the technology, but has yet to test the system.

Andrew McAusland, the university's associate vice-president of instructional and information technology services, said that campuses should not rely on text messages alone, seeing potential danger in sending mass messages during an emergency.

"Messaging in an emergency environment can be very difficult," said McAusland, noting that sending messages to the wrong people could produce needless panic.

"You've got to be very judicious about how you communicate. The issue is reaching the exact people you need to reach, without reaching people you don't need to."

He said that email, websites, and the public address system—Concordia's existing emergency communications systems—are better suited for the purpose.

In order to avoid sending messages to unconcerned parties and avoid unnecessary panic, the system would have

to be segmented.

McAusland explained that if one of the campus buildings needs to be evacuated, the message informing students of the appropriate procedures should only be sent to those who are actually in that building.

Christine Mota, director of media relations at Concordia, said the school is testing the text messaging technology's viability now.

"Luckily, though, we haven't really had the chance to test it out in a real-life situation."

The dynamics of the student population challenge the efficiency of the system.

"We have 10,000 new people entering the system every year, then six or eight thousand graduating," said McAusland.

The system would have to be constantly updated in order to keep track of changing class and office schedules and cell phone numbers.

"I can see the problems. But it's still a good idea," said Andrew Devine, a biology student at Concordia.

"I think the good things about it outweigh the bad. It's better to freak everybody out and save a few lives than to have students pouring into campus with no clue that there's any sort of emergency," he said.

Elyzabeth Deschenes, a classics student at Concordia, agreed.

"It's a good way to reach a lot of people at the same time. Everybody has a cell phone these days. I think it could save lives," she said.

News Shorts

By Nikalas Kryzanowski

MacGrotty and Steinbach win College Board Elections

Alysia MacGrotty and Matthew Steinbach have won the two student representative seats on the 2008-2009 College Board of Douglas College. The pair ran in tandem with one another and will now sit in on meetings that will determine the direction of Douglas College for the upcoming year. MacGrotty, who also won a recent by-election to serve as student representative for the remainder of the 2007-2008 term, said she was excited about the prospect of continuing to work for a Douglas U-Pass while also keeping tabs on the effect of recently announced federal cuts to BC colleges and universities. Voting for the race was conducted online.

Royal Bank predicts that the Loonie will slide in 2008

While the cry for lower domestic prices on goods and services didn't really have a sustained impact on Canadian wallets, it may ultimately be just as well because the dollar itself will have difficulty sustaining parity in 2008 according to the Royal Bank of Canada. RBC sees the Loonie dropping nearly ten percent this year to 90 cents American, with another drop down to 87 cents expected to occur in 2009. In a contrasting view, the Bank of Montreal predicts that the Loonie will hover around 97 cents for the remainder of the year. It is the RBC report, however, that is backed up by a number of other economic analysts, all of whom predict that Canada's domestic economy will take a hit as the US economic slump takes a harsh toll on Canadian exports and manufacturers that rely on American clients.

PM has no plans to attend Beijing Olympics

Prime Minister Stephen Harper has stated that he will not be attending the opening ceremonies of this year's Olympics in Beijing, though he was quick to note that the recent controversy over Chinese human rights abuses and increasing calls for an out-and-out boycott of the games were not factors for his decision. Harper said that he would be sending high-ranking Canadian officials to attend the ceremony instead. He also stated that China's behaviour would be closely scrutinized by the international community. "I would continue to urge China to respect human rights and peaceful protest, not just in Tibet but everywhere," Harper said, "and I would also encourage the government of China to understand that its growing wealth, its growing profile in the world, and of course the profile of the Olympics, will put a greater and greater spotlight on its record in this regard."

BC at high risk for "mega earthquake" in April

By Nikalas Kryzanowski, News Editor



No need to run for higher ground just yet, but seismologists are warning that a major earthquake is more like to occur this month thanks to a cyclical phenomenon called "episodic tremor and slip" (ETS) activity. ETS periods happen every 14 months and are marked by more small tremors and increased movement as the Juan de Fuca plate grinds underneath the North American plate along the Cascadia subduction zone. Increased pressure is put on the plates under Vancouver Island resulting in the increased risk of a major quake.

"Each time we have one of these events an increment of stress gets added," explained Garry Rogers, an earthquake scientist with the Geological

Survey of Canada. Rogers said the current forecast is for a two-week ETS period to occur around mid-April but noted that this phenomenon does not represent a useful way to predict earthquakes. He also suggested that the more probable source of major damage was not an extremely rare and deep underground "monster" subduction quake, but rather more common earthquakes that are less powerful but felt more intensely because they happen closer to the surface.

The last massive earthquake to hit the area struck on Jan. 26, 1700, wiping out aboriginal villages in British Columbia and sending a tsunami across the Pacific that devastated Japan.

Five percent of babies in Prince George born drug addicted

By Nikalas Kryzanowski, News Editor



Up to five percent of new babies in Prince George are coming into the world addicted to drugs. This is according to Dr. Marie Hay, the vice president of medical staff at Prince George Regional Hospital. Doctors are alarmed at the numbers they are seeing.

"They are sweating and crying. They can't breathe. They have fast heart rates, vomiting and diarrhea. We have to actually give them morphine to make their life bearable," said Hay earlier this week.

The hospital tracked 43 drug-addicted babies that were born in the region in 2007, representing five per cent of

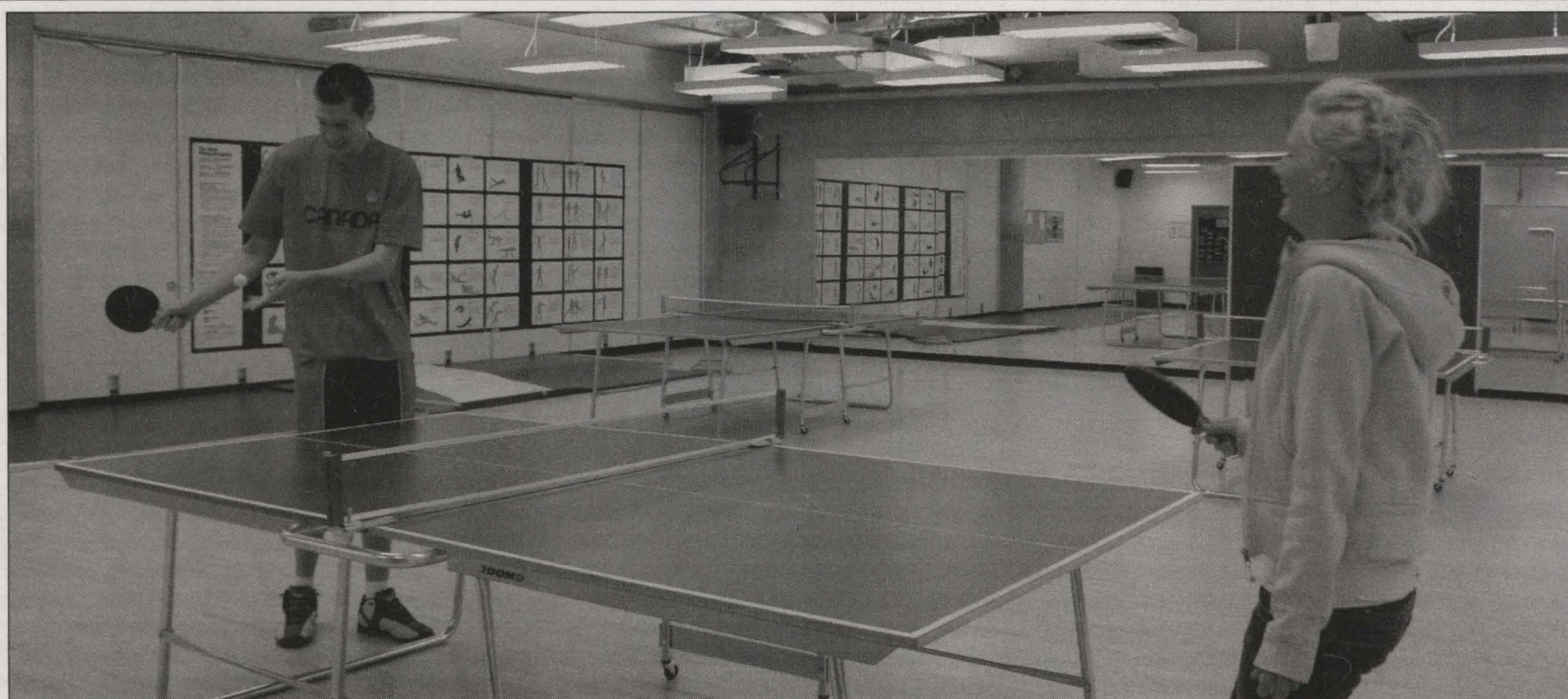
births, but Hay suspects the real number may be higher because doctors can't test newborns for drugs without parental consent.

In comparison, less than one per cent of newborns suffer from Fetal Alcohol Syndrome.

"Eighteen years ago when I came here, I really understood there was an epidemic of fetal alcohol, and it's taken about 18 years to awaken the sleeping giant of bureaucracy to deal with this issue," said Hay. The provincial government recently allocated \$10 million to deal with Fetal Alcohol Syndrome, but Hays said there are few programs available to help pregnant and new mothers get off drugs.

CAMPUS HAPPENINGS

By Shannon McKay, Staff Photographer



Billy and Emma work on their serving skills at the ping pong intramurals, held every Wednesday.

Putting the "Men" back in menstruation

Aimee Ouellette
opinions editor



Have you ever had a chronic sinus infection? Or a cold that just wouldn't go away? Or weeklong stomach flu? I'd like you to imagine, for a second, that these painful, annoying symptoms reappear every month, plus, not only are you mostly unable to make them cease, you are forbidden from even letting on that you are suffering from them. This is menstruation in a nutshell—half of the population, give or take, menstruate on and off for most of their lives. Why is it, then, that the mere mention of the word "period" elicits groans and looks of disgust from people who otherwise appear to be adults? Why are women forced through social pressure to censor a valid part of their experience?

Part of it is the fact that feminism simply hasn't finished doing its job: lots of things that belong only to women are seen as unsavory and disgusting simply because of their feminine associations. Another possible aspect of our unwillingness to talk about periods is that we in North America have a weird

and unnecessary fear of the human body, but this is certainly not the sole reason for our lack of respect to a woman's cycle: we may be squeamish about some body parts, sure, but generally only when they're accompanied by two X chromosomes. I mean, when was the last time you heard someone refer to a boner? I bet it was only an hour ago—unless you're currently watching the Comedy Channel or are living in a frat house, in which case it was probably five seconds ago.

I'm not saying that all men are ignorant of periods. This is certainly not the case. Men who have dated a fertile woman for longer than 21 days are generally at least somewhat up to speed on the process. Men who grew up with sisters, or a body-positive mother, are also likely to know what's up down there. There are a lot of men, however, who feel that any discussion of menstruation within earshot is a vile affront on their (obviously fragile) masculinity. I don't

know why people base traditional masculinity on the revulsion of all things feminine, but here we are.

Being an opinionated person (and also, frankly, someone who takes pleasure in making prudes uncomfortable), I've never been shy of discussing the human body, and that goes for periods, too. The result of this is that all of my friends, male and female, are the type of people who aren't easily made uncomfortable by "girl stuff." After being around rational, feminist-minded people for so long, I had built myself into a little bubble where having a period is a-okay, and where casually mentioning it in mixed



conversation (the same way you'd mention that you've been tired lately, or that your nose is running), is nothing to get upset about.

So it was quite a surprise to me when, during a creative writing workshop at Douglas College, I was given the "ewww" treatment by a fellow student.

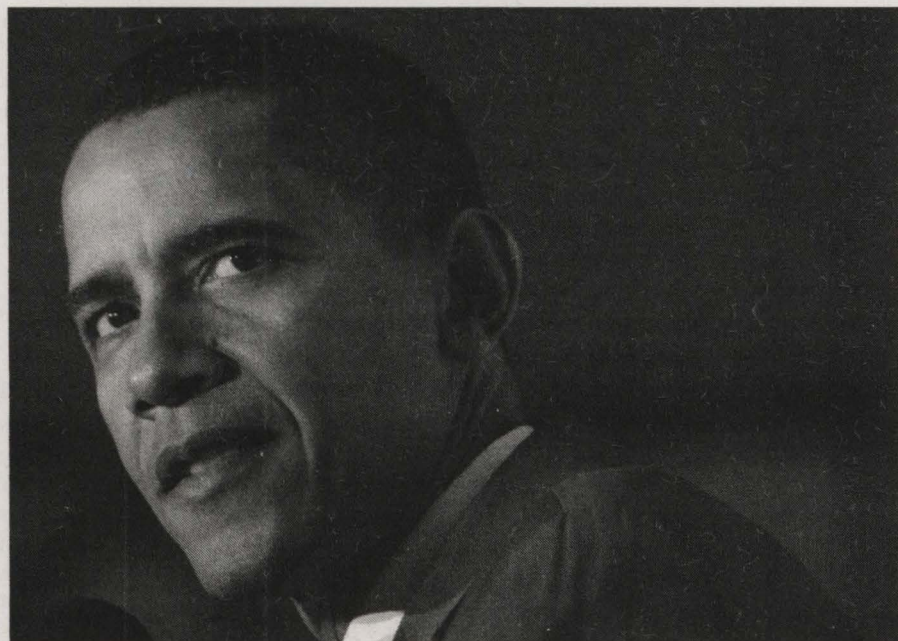
I read aloud a story I had written, and was waiting for feedback from the class. My story wasn't about periods at all: it was actually about a close relative who was diagnosed with cancer and died at a young age. That close relative had been in the house when I got my first period, and had helped me through that big moment in my little-girl life.

My classmate's response to my story, which was about death, sickness, and family ties, was "Did you *have* to tell us about your period?" As if his incredibly macho, masculine ears had been assaulted by the simple fact, the very mention, of my female biology.

Here's a newsflash, guys: you came from inside a woman's body, and childbirth is a helluva lot more sticky, slimy, and painful than menstruation. This means that during your very first moment as an independent person on this earth, you were absolutely *covered* in lady juices. Take this into consideration, and decide: are you really too good to hear about periods? Women are forced to hear all about male genitals and male sexuality every day, whether we want to or not, and very few of us have an attitude about it. When you make a gross-out face at the mention of a woman's "yucky" body experience, you're sending a message, and that message is that you only care about women's bodies as a decoration, and not as the incredibly useful biological marvel they are.

Waiting for our perfect union

By Aimee Ouellette, Opinions Editor



Recently, Barack Obama made a speech about race relations in America. It was called "A More Perfect Union," and it was a stirring attempt to tackle racism without being hateful, bitter, or divisive. Pundits and journalists reported that Obama's speech was both insightful and inspiring, and even *The Daily Show's* Jon Stewart remarked

that finally, someone had "spoken to the American people as if they were adults." After watching the speech, I was left wondering whether or not British Columbia needs such a politician; someone to tackle the undercurrent of racism that flows just beneath the surface of our very multicultural society.

Certainly, Canada's relationship with racism is very different than America's—we have different histories,

different populations, and different attitudes. What we do share, however, is the butting heads of multicultural sensibility and the fearful racism of social conservatives. In America, however, this split seems to be largely geographical. Progressive multicultural communities thrive, but so do overwhelmingly racist ones. In British Columbia it is very different: our racial makeup as a population is much more balanced and is not as ghettoized as in many parts of the USA. Our "visible minorities" simply aren't minorities anymore. If they are to be referred to as minorities, it is in a way that (as when the term "minority" is applied to women) is only culturally—and not statistically—correct.

Despite the fact that our society is much more integrated, and given that there is less history of slavery in Canada (although horrible conditions did, and sometimes still do, exist for minorities), residents of the Lower Mainland still encounter racism on a daily basis. Why, then? What are the conditions that cause such racism, and how can it be rooted out?

As I thought of all the past times I have heard racist accusations made on public transit, a pattern occurred to me, and I will suggest this pattern to

you for consideration. I believe that the vast majority of racist offence in the Lower Mainland is perpetrated by those of a different generation, a generation less likely to have been brought up in multicultural classrooms or with experience of interracial friendships and dating.

Although age often brings wisdom, many of our Canadian elders suffer from having been brought up in a time when multiculturalism was more of a talking point than a reality. I'm not sure what this means for anyone who wants to change the status quo immediately, but for the rest of us who are excited about one day living in a society when racism is more of a strange societal fringe than a strong undercurrent, it appears that all we have left to do is stay vigilant, and wait.

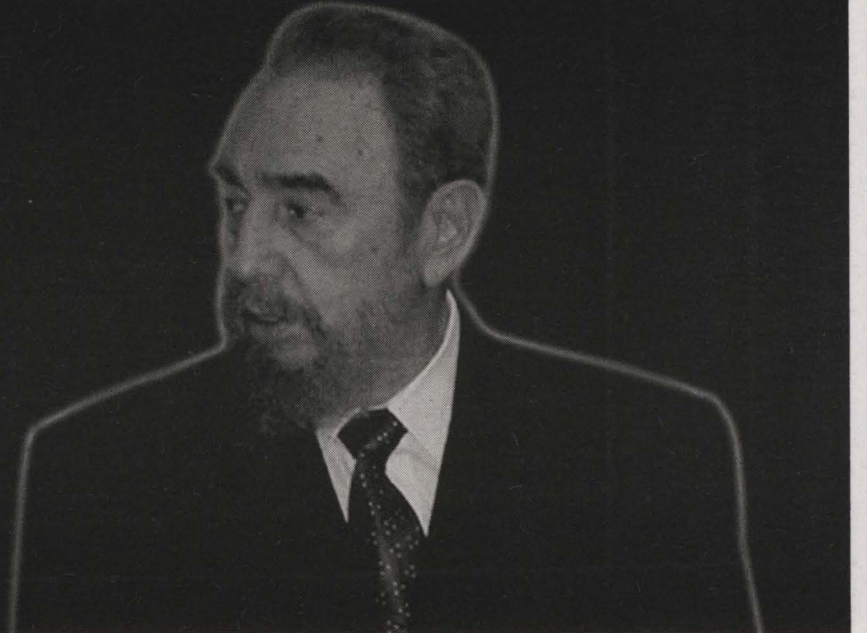
The next time any of you are insulted on the SkyTrain by an older person who is simply unable to stand the sight of you, consider telling them this: "You may think that I'm undeserving of your respect because of what I look like, and that saddens me. But the good news is that your racism will die with you—and I'm willing to wait it out." Then make sure to smile prettily, because it isn't nice to disrespect your elders.

War of Words

This Week's Topic- **Fidel Castro**

After nearly five decades in power, Fidel Castro finally stepped down as President of Cuba last month.

As one of the world's longest-serving rulers, Castro brought great changes to his country in the aftermath of his self-styled "People's Revolution" of 1959. But is Cuba actually better off today because of him?



Castro was good for Cuba

Pro

By Liam Britten

I've never understood why the right-wing of politics has always gotten their rocks off from Castro-bashing. Considering all the Suhartos, Pinochets, and Shahs the right has supported, Castro has always seemed like a benign fellow in comparison. But the right has always seen Castro as the monster next door because of his anti-corporate stance, not because of how he treats his citizens. That's because in their rush to criticize a dictator, the right hasn't thought at all about whether or not Castro was good for Cuba.

What right-wing analysts never seem to consider in their critiques of Castro's regime is context. Yes, if you compare Cuba to Canada or the US, it borders on being a failed state. But let's not forget that this is a small island in the Caribbean; the region itself has never done too well (thanks to colonialism, but that's a screed for a different day).

This is a region that has been enslaved ever since the 15th century, where public welfare has always been a secondary concern to the search for profit. But Castro changed that all. He provided health care, living wages, education, and rations to all citizens, and this concern for the citizenry—as opposed to foreign corporations—sent a shockwave through Latin America, and I doubt leaders such as Morales, Chavez, or Allende would have come on the scene without the precedent set by Castro.

Now, I've been to Cuba, and contrary to popular belief, tourists *do* get to see the countryside away from the resorts. It is indeed an impoverished nation, but there is fully functioning state machinery there to take care of the people. When I went to Cuba the complaint I heard was how people didn't get beef when they wanted it; when I was in the neighbouring Dominican Republic, by contrast, people didn't

even have adequate drinking water. The Dominican Republic has democracy, and is capitalist, yet the invisible hand of the market has not been very kind to them. The Caribbean is an impoverished region, and for the right to expect the Cubans to become the malnourished, underprivileged "rugged individualists" that the Dominicans are certainly doesn't sound to be in Cubans' best interests.

It shouldn't be forgotten that Cuba has for decades been blockaded from the US. This means no trade either way, and no humanitarian aid from big American charities. This is, in my opinion, the primary reason why Cuba broke: face it, if Canada was 100 per cent cut off from trade with the US, we'd be in poverty too. I would say Castro has done an excellent job in diversifying their workforce to get off of their sugar dependency. Cubans with university training travel all around Latin America and provide income for Cuba by working abroad. Of course,

this can't possibly make up for the lost sugar revenues, but I'd like to see Stephen Harper try to manage a Canada that didn't get to export to the US; he'd probably just have a yard sale, then we'd be on our own.

When criticizing Cuba, it's important to remember that democracy is not a magic potion that fixes every problem a country faces. There are plenty of countries in the Caribbean, and the developing world in general, that have democracy, but poverty often makes democracy unfeasible due to the corruption and radicalization that often occurs. No, Cuba faces far greater problems than that, and I would say that Castro has done an excellent job in uplifting his people. The right needs to recognize that it doesn't really matter who's in charge if the lives of the people are improved as a result; after all, isn't it the people those right-wingers say they care about? Viva!

Just another dictator Against

By J.J. McCullough

Imagine, if you will, a small Latin American country ruled by an authoritarian dictator. This dictator came to power in a military coup, a self-styled "revolution" that finally deposed a tired and ineffective government. In power, the man ruled harshly, as all dictators inevitably do, but also brought great prosperity and wealth to his once-impoverished nation. Today, his country is much better off because of his years of rule, and stands as an impressive success story to many within the regional neighborhood.

In such a scenario, would you say the deaths of a few thousand political dissidents would be negligible when contrasted against such an otherwise productive political legacy?

You don't have to wonder too hard,

because such a dictator really existed, and his name was Augusto Pinochet. Coming to power in a violent coup in 1973, Pinochet spent the next dozen years aggressively modernizing the economy of his native Chile, bringing in a series of dramatic free-market reforms designed to offset the bankrupting mismanagement of Salvador Allende, the Marxist physician-cum-president whom he overthrew and replaced. Under Pinochet, deficits shrank, the GDP rose, and Chileans came to enjoy among the highest standards of living in all of South America—a status they still enjoy to this day.

Pinochet was vile and ruthless in many other ways, of course. His secret police routinely practiced torture of the most nightmarish variety, and the right to free speech was harshly

trampled. The problem is, to many, this is Pinochet's only legacy. Rather than the complex figure he was, the Chilean general is routinely portrayed as an incredibly two-dimensional caricature of unabashed tyranny and murder. I remember a while ago *Time* magazine had a cover story on the difference between Good and Evil, and Pinochet was profiled inside as a key case study of the latter, alongside Hitler, Stalin, and Pol Pot. It's all par for the course.

This kind of thing is infuriating not because I believe General Pinochet should somehow be immune to criticism—far from it—but rather because of the enormous double standard of liberal judgment that is highlighted each and every time the man is publicly denounced.

Fidel Castro was, by absolutely

every measurable standard, "as bad" a dictator as Augusto Pinochet. In terms of sheer body count, he is in fact quite a bit worse, having killed well over 10,000 people, compared to Pinochet's two or three thousand, depending on whom you talk to. Castro's prison camps were certainly no more pleasant than Pinochet's prison camps, and his secret police were no more forgiving when they arrived in the dead of night to haul off whichever family member had committed some imagined crime against the regime that week.

Yet people—in the media, academia, our own government, and elsewhere—continue to hold up Castro as if he was something more than just a petty junta thug, largely on the basis that he a) hated America, and b) was left-wing.

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Just another dictator

Apparently committing indiscriminate killings in order to prop up your own grotesque Orwellian personality cult is a-okay just as long as you are doing it in the name of universal healthcare and Noam Chomsky, as opposed to income tax cuts and Milton Friedman. You'll never see Castro profiled in any magazine as a living embodiment of evil, nor see any college kids march to the art gallery to denounce his regime ten years after he leaves office.

Dictatorships can be complicated things, and it's not hard to argue that some dictators have been necessary, or even good for their countries when viewed in a long-term historical context. Good dictators, however, are usually transformative, transitory figures. They come in, make changes, then hand over power to someone better. Such was the case of Pinochet, who ruled for 16 highly reformatory years before stepping aside and reinstituting democracy.

Castro could have been a man like this, but he was ultimately too vain and sadistic. He instead ruled Cuba as his private theme park for a ridiculously long 50-year term before handing the reins of power to his younger brother, as if the island was his family's hereditary fiefdom. The country remains as poor and backwards as it was when Castro first took over, a perverted time capsule of bad ideas from the 1950s.

Whatever minor successes Castro achieved during his time in office are dull diamonds in a sprawling sea of dirt. Years from now, historians will doubtlessly look back in astonishment at the fawning treatment of this strange, gruesome man who did so little for his nation, yet took so very much.

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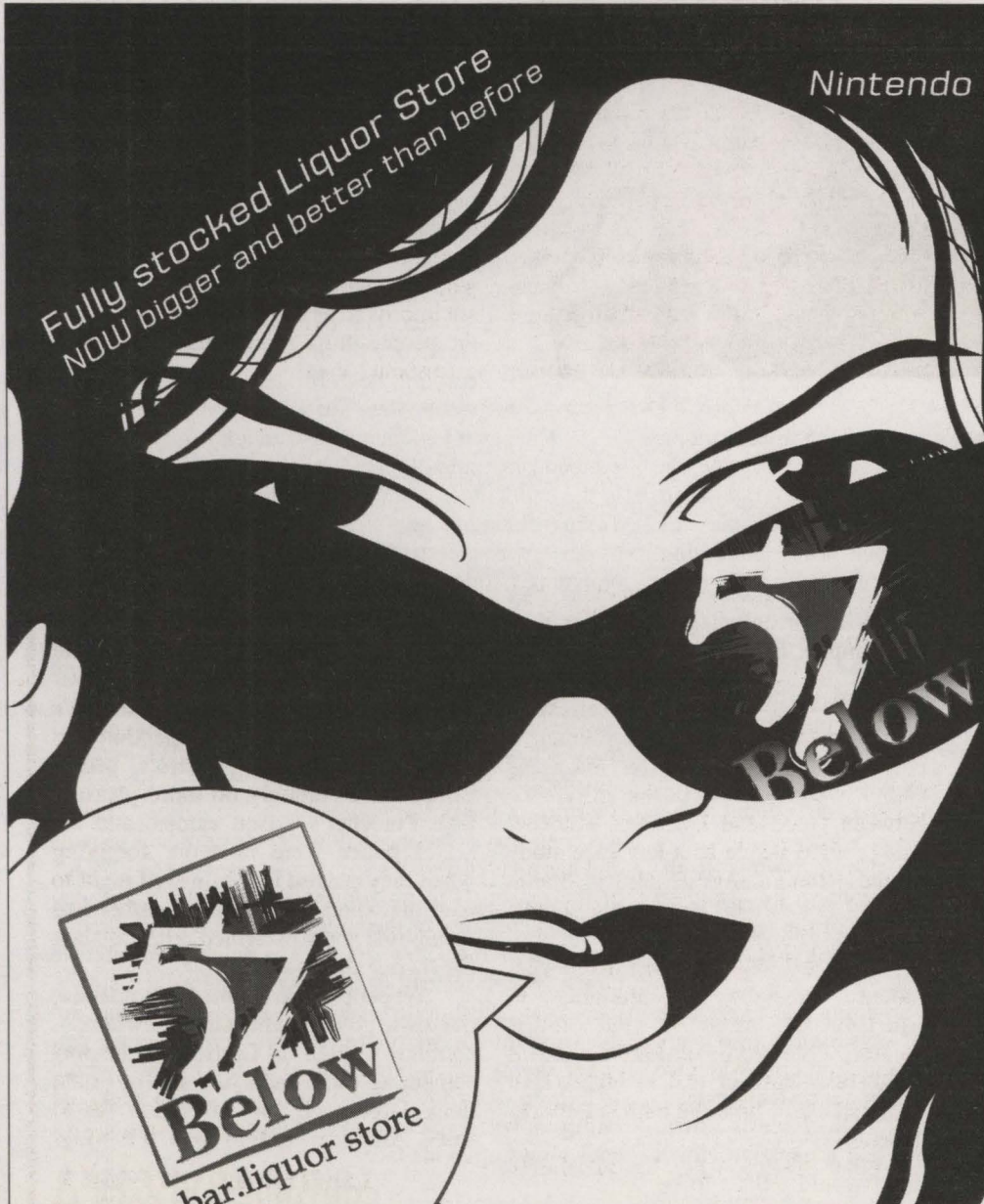
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Do you suffer from Coulrophobia? A brief history of our fear of clowns

By Zerah Lurie, The Ubyssy (University of British Columbia)

VANCOUVER (CUP)— Come on, admit it. It's easy to say mean things about clowns. With their goofy big feet, weird red noses and sometimes peculiar outfits clowns are an easy target. But whether it's to laugh, taunt, or fear depends on the individual.

Everyone seems to have an uneasiness towards clowns. But it's not uncommon to hate or even to fear clowns. Jack Handy, author of *Deep Thoughts on Saturday Night Live*, gives his story: "To me, clowns aren't funny. In fact, they're kind of scary. I've wondered where this started and I think it goes back to the time I went to the circus, and a clown killed my dad."

Who knows what's behind a clown's white-painted face. And it's not just the make-up that can scare people away, clowns also represent anarchy and are personifications of the irrational.

This brings us to the dichotomy of clowns. In one sense, clowns are seen as white-faced fools that many people dislike or distrust. In another sense, clowns act as entertainers and social provocateurs that play an important role in society.

The hatred of clowns is so bad these days that the www.ihateclowns.com website is the first hit in a Google search for "clowns," and gets between 500 and 1000 visitors a day. The website also sells ihateclown merchandise including t-shirts with anti-clown slogans such as "Can't sleep, clowns will eat me," from *The Simpsons*. Rodney Blackwell, the site's creator and designer, says that he isn't actually afraid of clowns because that would give them too much power; instead he likes to say, "I just don't like them."

Blackwell thinks his dislike of clowns stems from seeing *The Wiz*, a movie with clowns as well as Michael Jackson, too many times as a child. What he knows of clowns comes from the movies and he's decided that he doesn't like what he's seen. Blackwell feels that there are a lot of people out there who hate clowns and likes to think of his website as a sanctuary for the anti-clown community. According to him, in a perfect world, all the clowns would be placed on a deserted island, as they used to do with lepers.

It's true, the press is ripe with negative clown imagery.

A popular character on the sketch comedy show *In Living Color* had Damon Wayans dressed up as Homey D. Clown, an abrasive and uncaring clown who, when asked to perform a stereotypical clown gag, uttered his trademark, "Homey don't play that," and hit people over the head.

But Homey is only the tip of the iceberg. The shock-rock band Insane Clown Posse dress up as wretched, evil-looking clowns while Stephen King's novel, *IT*, features Pennywise the Clown murdering little children. My personal favourite is the cult horror film *Killer Klowns from Outer Space*, in which evil alien clowns come to small-town America and use mutant popcorn and cotton candy to harvest the town's inhabitants—to eat that is. The movie's tagline: In space, no one can hear ice cream.

Blackwell feels that "in general, clowns as a people are bad." But when asked, Constable Sarah Bloom of the Vancouver police could not recall any crimes committed by clowns in Vancouver. Staff Sgt Barry Hickman of the University RCMP said flat out, "There is no reason to fear clowns at UBC."

Are there rational reasons to fear or hate clowns? David Jacobi, a post-doctoral student of psychiatry at UBC, acknowledges that clowns can indeed be scary. "Through a child's eyes, clowns can be very threatening," Jacobi says, noting that a childhood fear of clowns could turn into a discomfort with clowns once that child reaches adulthood. Jacobi, who works at the anxiety disorders unit at UBC, says that no one in the psychiatry department has seen a patient with a fear of clowns, adding that "the fear of clowns is not something we see in clinical practice." But he cautions that this does not mean people aren't afraid of clowns. The fear of clowns may be like other specific types of fears—such as the fear of heights or the fear of spiders—in that they are pretty common, but since they don't interfere with day to day functioning, people don't often seek medical attention.

The fear of clowns is called Coulrophobia, a word

afraid.

In order to cure people of their fears, The Phobia Clinic uses methods such as anchoring, where a positive emotion is brought in to associate with a negative stimulus. There is also Time Line Therapy™, which is "a way of assisting people in letting go of negative emotions to past experiences," says Signet. Jacobi suggested that the fear of clowns would typically be treated through gradual exposure to clownery until the patient becomes habituated. He specifically warns that "what often maintains fears is avoidance."

Once Blackwell's local paper took the exposure approach and put him in a room with a clown to see how he'd react. "I did once meet a clown," he says. "Got to know the person behind the makeup. I thought they were nice but still couldn't understand why they chose to wear the clown makeup."

While Rodney admits there is something about the clown mask that he doesn't trust, he says the major reason that he doesn't like clowns is that "they don't understand what's funny or where the limits are."

But real clowns, it seems, don't want to bother people. Lisa Voth, a theatre student at SFU who has taken several clown theory courses, related that when she clowned at the Vancouver Folk Festival, she purposely avoided people who didn't want to interact with her.

"I think there is a responsibility on the part of a clown to develop a relationship and feel where the person you are interacting with is."

Marcel Lebrun, a performing arts and music teacher at an elementary school in North Vancouver, has no formal clown training, unlike Voth. Lebrun works part-time as Twister the Clown, performing at everything from birthday parties to school assemblies. Twister can do everything you would expect a clown to do such as juggle, ride a unicycle and twist balloons. Lebrun also feels that an important part of clowning is learning how to deal with people and respecting their space.

"Whenever I encounter kids that are afraid of me, I pretend I'm afraid of them," he says, adding that getting in the child's face is the wrong thing to do.

Taking clowning very seriously, Lebrun sees himself as an entertainer first. "Bringing professionalism to clowning is one of the most important parts of it," he adds.

Some of Twister's professional rules are that he always goes to parties already dressed, never eats and even tries not to go to the bathroom.

Yet, even with his professionalism, Lebrun admits that he has been affected by all the negative imagery surrounding clowns in the media. "Krusty breaks all the rules of the professional clown," says Lebrun, who has been very sensitive to how people approach clowns and has created Twister's image in response to it. "One of the reasons I'm moving away from the traditional clowns is because of the stigma associated with them."

Twister the Clown is an example of an auguste clown, which instead of the classic white-face clown, uses more flesh-tone make-up. Auguste clowns are the least intelligent of the clowns (even though that is not saying much) and tend to be the zaniest, which as Lebrun describes it, involves a lot of slap stick and falling down. Typically, everything an auguste clown does blows up in his face.

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coined in recent years because of a high interest in the subject. If you type in "fear of clowns" on Google, the second hit is The Phobia Clinic, an online clinic where people can call and receive help with their phobias. Using methods based on neuro-linguistic programming, which involves reprogramming how the brain reacts to certain stimuli (like clowns for instance), The Phobia Clinic promises to cure you of your fear of clowns within 24 hours of therapy, guaranteed.

Charging \$1,000, most of The Phobia Clinic's business comes from the fear of public speaking, something Seymour Signet, the president and founder of the clinic, says can interfere with how you run your life. But Signet adds, "We have had zero clients with a fear of clowns so far."

Signet says there is only one fear—fear itself. "Everyone knows that it's ridiculous to be afraid of clowns. We might as well make fun of the fear but not the person having the fear." To the individual person, says Signet, the fear is very real.

"The way we feel about anything has to do with the way our mind is storing it," says Signet, who is not a doctor or a psychologist. According to him, when we see a clown our first reaction might not be fear. Instead, our brain will simply ask itself, "Oh, I see a clown, how should I react?" But if we had a negative clown experience in our past, the brain would tell us to be

TAKE FOUR



THE RACONTEURS CONSOLERS OF THE LONELY

After the White Stripes had to cut their last tour short (allegedly due to Meg White developing a stress disorder), I figured that it wouldn't be long until Jack White's other band, The Raconteurs, released a follow-up to their smash-hit debut album, *Broken Boy Soldiers*. But I was stunned to find out the album was already on store shelves without any announcement. It turns out they wrote and recorded the album in a mere week and chose to release it without any promotion. Very fitting for a band that harkens back to the era of pawnshops, saloons, and cowboys. The strongest songs on this album are the ones where they fully dive into the olden-day themes, and mix them with their chaotic musical talents. Songs like "Hold Up," "The Switch and the Spur," and "Rich Kid Blues" are instantly addictive. Trust me, this record is far more than a consolation prize!

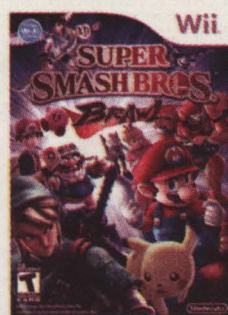
- Mark Fisher



SAN PELLEGRINO CHINOTTO

San Pellegrino's Chinotto, pronounced "kee-nawt-toe," is a sparkling beverage made from a combination of herbs and the small, bitter citrus fruit of the Italian chinotto tree. The same fruit is used as the primary ingredient in Campari liqueur, and San Pellegrino's version has a similar flavour. Most people find it an acquired taste, but personally I find it addictive. Since moving to Commercial Drive—Vancouver's version of Little Italy—I've probably been going through at least a six-pack every week. Traditionally, chinotto is consumed prior to a meal, as its bitter sweet flavour helps open up the palate to enhance taste during a meal. Anyway, in addition to San Pellegrino, chinotto is sold under the Brio brand name in Canada, and there's also a chinotto version of Fanta floating around out there somewhere. Give it a try, and find out if you're up for its unique flavour.

- Luke Simcoe



NINTENDO WII SUPER SMASH BROS. BRAWL

The third title in Nintendo's *Smash Bros.* franchise offers more of the same—and that might be the highest praise of all. The simple play control and level design of the N64 and Game Cube incarnations remain intact in *Brawl*, creating yet another fast-paced, highly addictive, pick-up-and-play button-mashing romp. The Wii graphics are simply stunning, though sometimes to the point of distraction, especially in certain levels, which feature extremely busy backgrounds. Despite heavy hype, the dozen-or-so new characters are a mixed lot. Some are confusingly gimmicky (such as "Pokemon Trainer" who allows you to control three separate Pokemon, and Olimar, who does the same for a team of Pikmin) while others are just dull (such as Lucas and Wolf, who are basically just clones of Ness and Fox, respectively).

-J.J. McCullough



DOUGLAS COLLEGE THE OTHER PRESS

A decent college newspaper, as far as such things go. Now entering its 32nd year of print, the *Other Press* doesn't have much to show for its longevity. Distributed on all three campuses of Douglas College, on any given week the paper offers up uninspired undergraduate journalism on 24 pages of muddy newsprint. You've got your articles about campus politics, editorials about vegetarianism, rants about the Canucks, sleazy ads for local pubs, etc. Highlights include a weekly Sudoku puzzle and the whimsical "Take Eight" reviews section (recently downgraded to a mere "Take Four") while lowlights include hideous back page advertisements and a clueless editor-in-chief's nauseatingly rambling weekly letters. Honestly, what a douchebag.

-J.J. McCullough

CONTINUED FROM PAGE 10

Clowns can teach, as well as amuse

The white-face type is what most people associate with the word "clown." They are the most intelligent of the clowns and tend to be the ringleader of any clown gangs. In a pair, the white-face clown would be the straight clown while the auguste clown would act as the fool.

But clowning is about more than just entertainment. Teaching clowning (or clownology if you will) at his studio, Fantastic Spaces Enterprises, David MacMurray-Smith, like Lebrun, takes clowning very seriously. "I don't think kids need clowns anyways," says MacMurray-Smith. "They need playmates. Adults need clowns."

To MacMurray-Smith, who is also a theatre professor at SFU, clowning is about confronting the myths surrounding reality. "Clowns can challenge you to think," he says. "We can't be all about civil order—we have to relax."

One class where MacMurray-Smith teaches his theories is called "Creative character development and personal transformation through clown." He feels his studio is a place for studying the nature of human performance and likes to use clowning as a way for performers to investigate themselves.

As one of David's former students, Voth also views clowning as an exploration of the human condition. She does not associate clowns with the costumes, balloons and makeup, and instead views clowning as a new way to approach things and interact with the world. Voth agrees that clowns explore aspects of people that they don't necessarily explore themselves. She feels this is in essence why people are afraid of clowns. Many of us don't want to explore certain parts of ourselves.

The dislike comes from the way a clown is a provocateur, says MacMurray-Smith. Even just a clown drawing attention to itself can be provoking to some people. MacMurray-Smith explains that those people don't want the clown to come close because then other people will notice them through the clown's interaction. MacMurray-Smith explains that "when you're seen publicly, you're given the challenge of looking at yourself through other people's eyes because you're often judging yourself through what you think other people are seeing."

MacMurray-Smith believes it is appropriate to fear clowns and says, "It's a scary thing to be asked to readjust your perception of your reality." But, by readjusting your perceptions, he also argues that the clown plays an important role. Clowns can help break down social images. And let's not forget that for many, clowns make us laugh.

People who react to clowns with fear are missing the point, MacMurray-Smith feels. According to him, we all live in our own realities and clowns are a necessary tool to help us explore that reality. "If you can't laugh at yourself," he says, "you are missing the biggest joke of your life."

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Douglas presentation of Aristophanes' "Lysistrata" has that special something

By James Bullaoit

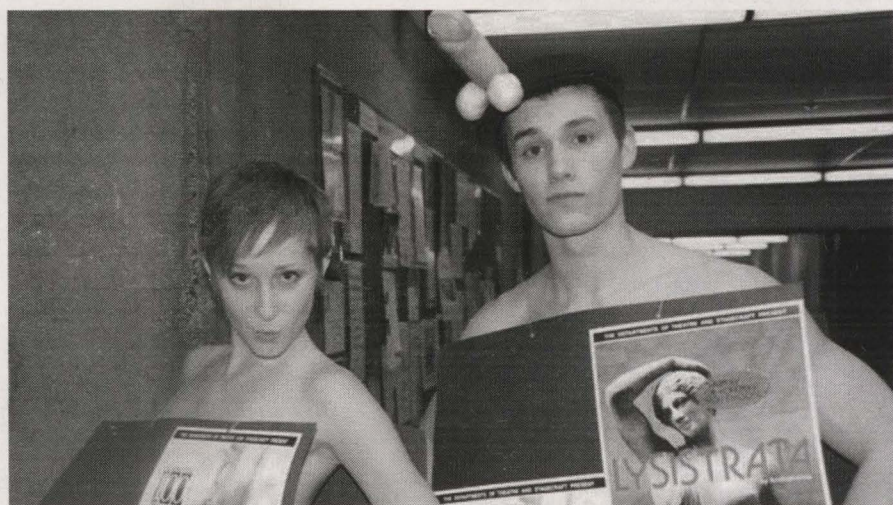
Mr. James Bullaoit is a senior at Frank Hurt Secondary School in Surrey. His class recently saw the theatre department's production of Lysistrata, and he thought he'd pen a few words of wisdom about it for us here at the Other Press. Because we here at the OP believe in supporting the next generation of student journalists—and because we never got around to reviewing Lysistrata ourselves—we thought we'd share James' article with you, the faithful paper-reading audience.

Already saw *Lysistrata* once before? Well, this performance has some new twists on a play that's been kicking around for 2419 years, and you won't want to miss this production of it. Director Thrasso Petras and the wonderful cast play up the story of *Lysistrata* in a way that is sure to cause some laughs.

For those of you who haven't seen it yet, here's a little summary: *Lysistrata* (Nicola Elbro) waits for the women of Sparta, Thebes and other areas

of Greece to discuss a plan to end the Peloponnesian War. The plan is to ask the women to refuse sex with their husbands until a peace treaty has been signed. But problems arise when the women refuse to believe that the men will be persuaded by this oath to sign such a treaty. The story isn't told just like it was written many years ago though. This production of *Lysistrata* has an interesting beginning to it; it starts out as a group of people thinking of something to do and deciding to act out the story of *Lysistrata*. And throughout the play, slight changes to the writing add that little something and make the play unique, even if you've seen it before.

This comedy is certainly a comedy. The humour starts in the introduction with witty remarks such as, "Despite the nature of the play, no in and outs please." This gets you ready for the laughter to come while watching the play. Mostly women act in this production—there's only one man in the cast—but they are great at playing the roles of the men. And the one man



Naked students walk the halls of campus promoting *Lysistrata*.

there (Peter Simone), plays the women's parts too. He does an amazing job of using this opportunity to be funny, really embodying the parts of the women. The actors also get the audience to be part of the play, by talking directly to them and even asking them to participate. I found it to be very interactive.

The stage created by the second-year Stagecraft students is great;

it is like nothing I've seen before. They use the backdrop/building they have as a screen, playing images relating to what is happening at that time.

If you are looking for a laugh, then check out this production of *Lysistrata*. Although it might not be appropriate for younger viewers, being "all about sex and war... and peace," the older crowds will be sure to enjoy it.

Nada Surf is still kinda popular

Nada Surf at The Commodore Ballroom, March 29, 2008



Luke Simcoe
arts & entertainment editor

Maybe I'm revealing my age, but Nada Surf's "Popular," the official slacker anthem of 1996, is a total nostalgia piece for me. Like any good one hit wonder, the song takes me right back to a specific time and place in my life—in this case my sophomore year of high school in Burnaby. Matthew Caws' angsty spoken word verses—which were culled directly from a 1964 book entitled *Penny's Guide to Teen-Age Charm & Popularity*—and the infamous chorus, drenched in equal parts irony and distortion, reminds me of Grade 9 math and MuchMusic's heyday.

But that was 12 years ago, and since then, the pressures of adulthood have taken their toll on both Nada Surf and myself. But while I rose to prominence at a student newspaper, Nada Surf kind of faded into obscurity. Or so I thought. It would seem that the New York trio re-emerged in 2000, released a string of sub-par albums on Barsuk Records, and have done their best to ignore hecklers' calls for "Popular" while touring the world.

Anyway, the first thing I noticed when I walked into the half-full Commodore Ballroom was that Nada Surf's merchandise was all possessed of a fairly strong 90s aesthetic. It was the first sign that the band's bid for indie legitimacy might not be so successful. The second sign was the opening band, Sea Wolf. They were so derivative of the Arcade Fire and Wolf Parade that Nada Surf's choice to slot them in as openers came across like a last ditch stab for credibility by association.

Nevertheless, I've got to give credit where credit is due. As a live unit, Nada Surf was surprisingly formidable—assuming you can forgive bassist Daniel Lorca's ridiculous dreadlocks. Caws' vocals were great, and drummer Ira Elliot made good on his reputation as the most talented member of the band. Nada Surf still embodies the earnestness that was the best part of 90s alt-rock, and Caws was adept at interacting with his small, but incredibly devoted, audience. He quipped back and forth with the folks in the front row, politely said yes or no to various requests, and was genuinely charming enough to make the chorus of "Blakest Year," which consists of "Aww... Fuck it! I'm gonna have a party," catchy

instead of corny.

Still, all the talent and charm in the world couldn't save a band whose post-fame catalogue is still fairly hit or miss. Despite their association with Barsuk, a label whose roster boasts bands like Menomena, Rilo Kiley and Mates of State, Nada Surf walks too



fine a line between indie rock and adult contemporary. To make a bad pun out of the title of their first record, *High/Low*, Nada Surf's set had some high points, and some low points; for every introspective indie jam like "Killian's

Red," or "Fruit Fly," there was the bland, easy listening fare of "Inside of Love," or "The Blizzard of '77," both of which could sneak their way onto a QM/FM playlist.

The most telling moment came shortly after the crowd brought the band out for a second encore. While Caws and company were setting up, you could hear the odd shout for "Popular," and after a brief consultation, the band re-hashed their way through their one brief flirtation with the mainstream. The song felt rushed and uninspired, and it was tragic to see how much the spectre of the past haunts the group. I can only imagine what it feels like to be called back to the stage for a rare third set and then be cajoled into performing a song that you probably hate. Maybe they played it to silence the hecklers, or maybe they played it out of appreciation for a faithful crowd; only the members of Nada Surf know for sure. But one thing was painfully clear; if Nada Surf ever expects their audience to get over "Popular," they're going to have to get over it first.

Backstage with Frankie Cat Dang

Douglas College Theatre Department grad speaks about his recent performance, as well as the challenges of being an ethnic actor in modern Canada

By Chris Sleightholme

Graduates of the Douglas College Theatre Department often go on to achieve great things outside of the college walls. I recently had a chance to sit down with one such prominent alumni, Frankie Cat Dang, and speak to him about his recent role playing the "Messenger" in City Stage New West's benefit reading of T.S. Eliot's *Murder in the Cathedral*, on Sunday April 6th, at Holy Trinity Cathedral.

The production of *Murder in the Cathedral* was from my experience an interesting form of entertainment. The talent that these actors and actresses possess was unmatched and I really appreciated the "talk back" session at the end of the production. I would definitely refer any student at Douglas College (especially those in the fine arts) to take in one of City Stage New West's upcoming productions. For more information about City Stage New West and their upcoming productions visit www.citystagenewwest.org.

Chris: Frankie, how did you get involved with City Stage New West?

Frankie: I was contacted by Angela Hubert, an administrator at Douglas College, who said that Renee, a director with City Stage New West was looking for someone, and I fit that description. That's how I got involved with the project.

Chris: What's *Murder in the Cathedral* about? It sounds creepy.

Frankie: It is a play by T.S. Eliot that portrays the assassination of Archbishop Thomas Beckett.

Renee: It's definitely creepy—and profound. T.S. Eliot wrote this play in 1935. It's ostensibly about a historical figure who was assassinated because he defied the King of England of the time, because of his own deep spiritual beliefs. It has incredible resonance with contemporary political events, like the assassination of Benazir Bhutto. Really eerie similarities! Eliot was lamenting the violence of the time, the rise of fascism, and exploring the difficulty of keeping one's individual integrity in the face of political oppression. Lots to chew on.

Chris: Why might someone from Douglas want to go see a production by City Stage New West?

Frankie: Because it is different from all the mandatory shows that Douglas students have to go see. From my own personal experience as a Douglas College Theatre student, we've only seen professional, big budget productions. [City Stage New West] is theatre

that really highlights the craft of the actors, and they're all quite impressive.

Chris: Frankie, tell us about your theater career since graduation.

Frankie: I haven't done any theatre or acting since my graduation at Douglas College. Most of it is because I have decided to take a break from it. I've seen numerous professional theatre productions since high school up until graduation at Douglas, and what I've noticed is that acting/theatre is very tough to get into, especially for Asians, like myself, and other ethnic people. The majority of theatre

productions were written way back by Caucasian writers, and there wasn't much ethnic influences back then so there were almost non-existent parts for ethnic people. Therefore, a lot of directors nowadays still feel the pressure when casting a non-Caucasian for a major role in a play, fearing that the public won't be so open about it and that the production may just dwell under. And I relate to the responsibility of the directors, but at the same time it creates difficulty for me and other ethnic actors to find work. And it is really interesting to observe this, because Canada is often described as mosaic of cultures but not when it comes to theatres and/or movies. America is a melting-pot but they're a little more open about ethnicity in the acting field. Those are just mere observations and my own opinions only. I love Canada and what it has to offer in term of immigration and cultural ideas, but I think it's time to expand that cultural awareness to other areas such as acting, culinary arts etc.

Chris: Did you know that Sandra Oh said something similar in a recent interview about how she saw her chances of being cast in Hollywood?

Frankie: No, I did not, and now I wish I could have paid more attention to what other ethnic actors are saying about this issue.

Chris: *Murder in the Cathedral* is traditionally cast with all-men, usually

Caucasian men, except for the chorus of women. How was this production different? How do you think it affected the telling of the story for the audience?

Frankie: This production by City Stage New West was more culturally cast, if there are such words. We are really having fun with it and experimenting in all sort of ways. We have women playing men, and something you don't get to see often, African-Canadians and Asians (bet you didn't see that one coming).

We have people from all different ages as well, from younger actors to mature and very experienced actors and actresses.

In my opinion, I don't see how it will affect the outcome of this story. We are all equal and similar as human beings, and that shouldn't be different as actors (well, except for the talents a n d

experience).

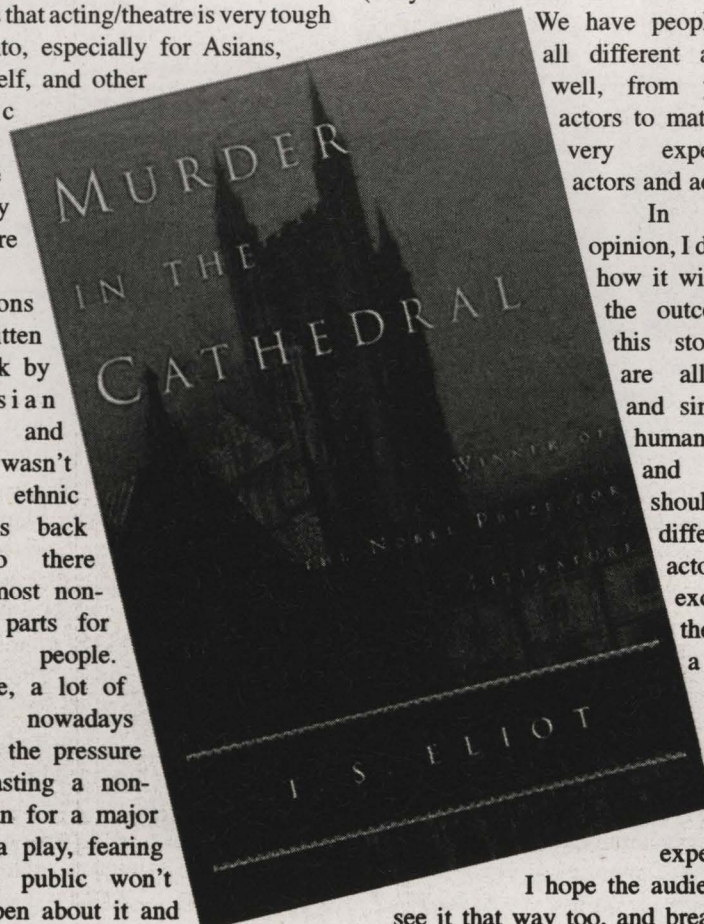
I hope the audience can see it that way too, and break down those walls of ethnic differences, and just enjoy the production and the talents of some of our actors and actresses.

Chris: How has your education at Douglas College helped you prepare for your part in this production?

Frankie: Absolutely not. Of course I'm kidding. I'm going to be clique-y when I say this, but it really helped. I never knew how to professionally prepare myself before reading a script or before going on stage. But now I go in with more confidence because I know what I need to know with a script (instead of just doodling on it). Right after I get this script, I did my homework and did some research about the play, its author, when the event took place, etc—basically anything that would give me an in-depth look at my character and the play as a whole. And then we do the first reading, and I slowly form the characteristics of my character. Then the director and I go over my character and help me understand it better and we'd come to a better approach. It is a much longer and more detailed process than just being told what to do and how I should play a character, but it is more rewarding because I've developed this character the person you see on stage is more lively and more believable.

Chris: Do you think you might reconsider going into theatre or film professionally after this show?

Frankie: I still have the passion for acting and the limelight. I would definitely seek an agent and keep acting on the side as a hobby, and who knows, hopefully in a few years time there will be a change in the industry and there will be more opportunities and bigger roles for ethnic actors in Canada.



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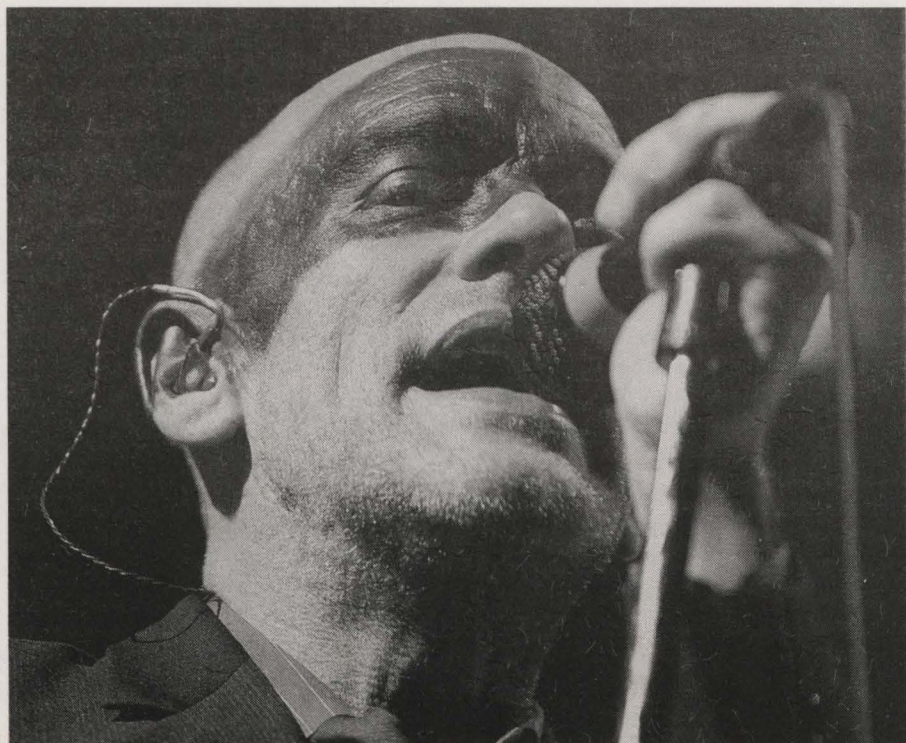
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A few more adventures in hi-fi: REM resurrected

By Mark Fisher



I honestly didn't think they still had it in them.

REM turned college radio into a juggernaut in the 1980s, and became one of the biggest bands in the world during the 90s. Throughout it all, the proto-indie pioneers refused to be pigeonholed into a single sound or genre. After such a long and storied career, I was ready to give REM a break if they never again reached the quality of earlier albums like *Out of Time*, *Green*, *Document*, *New Adventures in Hi-Fi*, or the album that will always stand above the rest, 1992's *Automatic for the People*.

Like so many bands before them who made it to the top and then never found their peak again, I expected REM to end up as another act that gets played on classic hits stations, has sell-out tours, and makes songs that can't hold a candle to their earlier material. I could name an endless list of bands that fit this description: Aerosmith, The Tragically Hip, Van Halen, Tom Petty, The Rolling Stones, Neil Young—it's not bad company to be in. REM seemed to be on

an inevitable slide towards downwards after the departure of drummer Bill Berry in 1997. The three remaining members—guitarist Peter Buck, bassist Mike Mills, and frontman Michel Stipe—continued to record and tour as a three piece, but the next two albums they helmed—1999's *Up* and 2001's *Reveal*—didn't seem to contain the same spark as their earlier records.

Sales diminished and the band's relevance seemed to wane. Even the band members themselves didn't seem overly interested in REM anymore, as each started dedicating a lot of time to side projects. Peter Buck began touring as a member of other acts such as The Minus 5 and Robyn Hitchcock. Mike Mills performed solo shows and Michael Stipe started a film production company, best known for the films *Being John Malkovich*, and *Saved!*.

It was understandable for the

members to take a step back after being dedicated to the same band for over half their lives. Still, there was always this nagging feeling that it didn't have to be this way, that REM still had a great album or two left in them. But did the band have the motivation to put such an album together?

I think it's just human nature that if someone is struggling through life because they keep repeating the same mistakes, they have to reach their lowest point in order to see that they need to change. For REM, this low point seemed to come from 2004's *Around the Sun*. REM followed the same script they used for their two previous albums: they worked with the same producer (Pat McCarthy), made songs in the same musical vein (little use of electric guitar, heavy reliance on keyboards and digital effects), and repeated the same behaviors in the recording studio (including repeatedly experimenting with new directions to take songs, leading to them never finding a good finished product). The end result was an album quite similar to their previous two, and at that point fans and critics alike seemed to have had enough. *Around the Sun* failed to produce any major hits, was critically panned, and became the first REM record in 20

years to not go gold.

As a die-hard fan of the band, I found certain things about it enjoyable enough to not join in the parade of negative criticism, but I could tell that REM had fallen pretty far in a lot of people's eyes. Peter Buck summed up the

band's frustration when reflecting on the world tour that followed *Around the Sun*: "On the last tour we played better than we ever had, we just didn't have a good album to perform live."

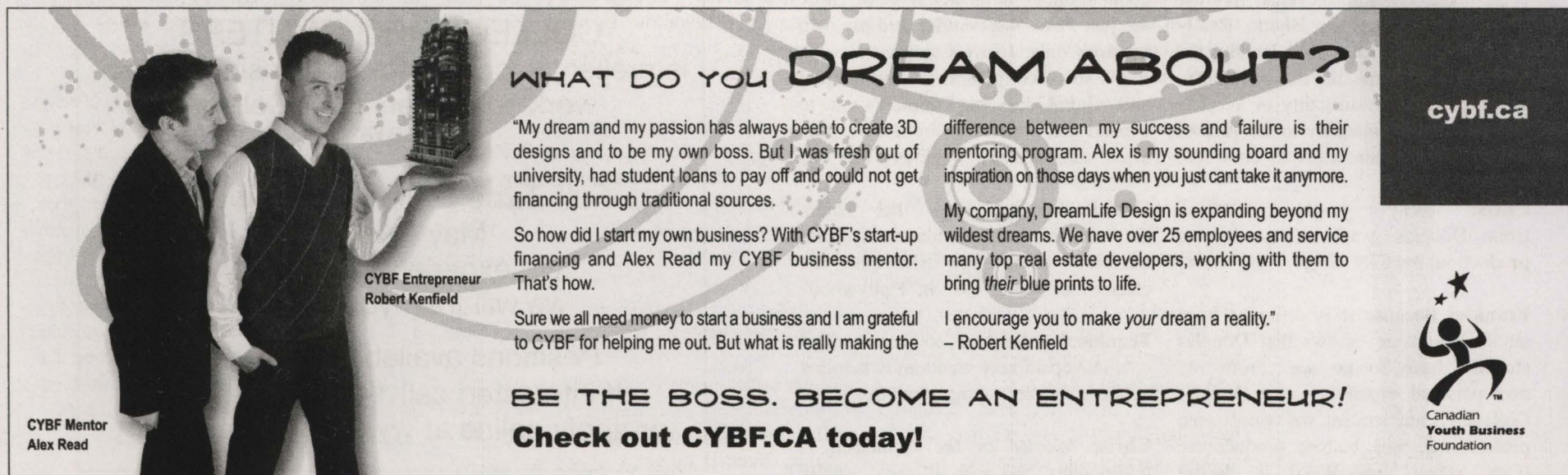
Change was hinted at when the band ditched their touring keyboard

player, hired producer Jackknife Lee, best known for his work with U2 and Snow Patrol, and had five nights of "open rehearsals" in Dublin where they tested out some new material. The new songs suggested that REM had seen the need to shake things up; they were all electric guitar based and most were a return to the sound of earlier albums, particularly the energetic rock of *Monster* and *New Adventures in Hi-Fi*.

The new album was released on April 1, and it's fittingly titled *Accelerate*. After three slow albums that average around 60 minutes, *Accelerate* flies by with its wild energy and 40 minute running time. The album leads off with "Living Well is the Best Revenge," REM's most uplifting song since "Walk Unafraid." The second song, "Man Sized Wreath," will surely produce a lot of discussion over the meaning of its title, just like "Losing My Religion" did so many years ago. I've come to think of it as a thought on how Christmas incorporates the rituals of Pagan religions that were eliminated by the spread of Christianity, in effect making Jesus into a man-sized wreath symbol (Nothing personal Jesus! You rock!). "Horse to Water" and "Mr. Richards" are defiant messages from the counter culture that birthed REM. The title track manages to rock so hard it doesn't even give the listener time to think about what Stipe is saying. "Hollow Man" will leave listeners with chills, and "Supernatural Superserious," the album's first single, is finally getting a new REM song played on stations that aren't just for classic rock.

Every track offers something to the listener, and *Accelerate* proves to critics, fans, and the band themselves that the weight of the years the band has been together and the departure of Bill Berry hasn't put the band on the path to mediocrity. REM is back!

"'Living Well is the Best Revenge' is REM's most uplifting song since 'Walk Unafraid.'"



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WORD ON THE STREET

By Shannon McKay, Staff Photographer

“Did you vote in the student union election?”



Melanie Reich – 1st Year Theatre

No. I contemplated it, but didn't. I thought the people who were currently elected were doing an okay job. I also didn't have the time to research the candidates, and I wanted to make an informed decision.



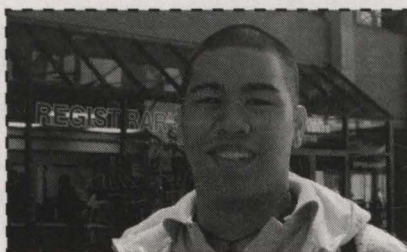
Chelsea Mason – 2nd Year Music

No, I'm only on campus two days a week. I didn't have enough time. I wanted to make an informed decision but couldn't do any research.



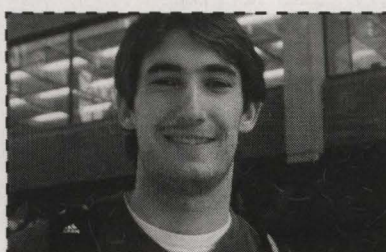
Debra Rheumer – 1st Year General Studies

Yes, I know some of the people who were candidates in the election and I wanted to support them.



Josh Tolentino – 1st Year General Studies

No, I didn't have my ID on me so they wouldn't let me. I would have voted otherwise.



Ryan Hatch – 2nd Year General Studies

Yes, I think it's important to the school to have people voting. I also know some of the people campaigning.



Leanne Humphrey – 3rd Year Sports Science

Yep, I think it's important to be involved in the school's politics. This is also the only year I've seen candidates put so much effort into campaigning.

The softer side of an elitist arts snob

By Tina Hassannia, CUP Arts Bureau Chief



OTTAWA (CUP) — *“In many ways, the work of a critic is easy. We risk very little yet enjoy a position over those who offer up their work and their selves to our judgment. We thrive on negative criticism, which is fun to write and to read. But the bitter truth we critics must face, is that in the grand scheme of things, the average piece of junk is more meaningful than our criticism designating it so. But there are times when a critic truly risks something, and that is in the discovery and defense of the new. The world is often unkind to new talent, new creations—the new needs friends.”*

—Anton Ego, *Ratatouille*

The relationship between artists and the journalists who critique them is a tenuous one. On the one hand, artists and critics are brought together by their passion and appreciation of art. They attend the same shows, get drunk at the same bars and wear the same ironic T-shirts. On the other hand, critics must do their readers justice and deliver the honest truth in their reviews, even if their opinion is a negative one. Artists—who have put their blood, sweat, and tears into their work—are at the mercy of the critics who may publicly humiliate them with bad press. Their careers may not be over, but a bad review has the power to taint an artist's reputation and even impact how much money they make.

It's an unfortunate scenario. I have interviewed plenty of artists who have spoken harshly of journalists that gave

them negative reviews. Sometimes, their criticisms of the criticisms are warranted; other times, I secretly agreed with the review. But my opinion is relative, and worth as much as anyone else's. The appreciation and interpretation of art, much like art itself, is a fairly subjective matter. This is not to deny the guidelines that pave the path in the creation of art — these guidelines are important tools for artists to learn so they can experiment and create new works. But when critics take over, their interpretation and appreciation for a piece will all depend on their life experience, background, education, culture, and so on. Opinions can clash. Many artists may be dismissed until years after their death. Many artists will not find notoriety in their own country, but become cult favourites in Japan. To try to quantify art would be taking a step back into modernity.

If art is subjective, and so are the opinions of art critics, what is the point? Why should critics like those at Pitchfork, who can make or break an aspiring indie act's career, wield so much power, especially when they can make an artist's career more difficult than it already is?

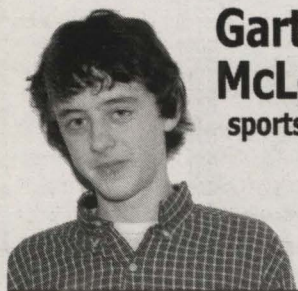
There is a place and purpose for arts criticism, despite its flaws. It allows for public discourse about art interpretation, without which, people would never be stimulated to think critically about art. Public opinion is important because it furthers our collective and individual understandings behind a topic. Even if opinions clash, we can all

weigh in and come to our own conclusions. The Internet has been particularly good for facilitating this communication, and it gives anyone, regardless of their credentials, the chance to critique anything and everything, from an opera recital to a crappy, not-funny YouTube video.

Secondly, arts reviews give people who don't have the time to absorb every piece of artwork a chance to filter out stuff they may not like, and the opportunity to find something new. Granted, people will become attracted to critics who match their tastes, and this is both good and bad. On the one hand, it helps people find new exciting stuff. On the other, sticking to the same sources can make people complacent and prevent them from exploring new artistic territory. The Internet, with its endless music blogs, arts critics, and Last FM playlists, kind of helps us out with that.

If the opening quote to this piece is any indication, critics deliver their finest not when they make sarcastic, biting insults—even though they might think they're absolutely hilarious—but rather, when they introduce readers to something new and spectacular. While being an artist or having studied the art form is great experience under the belt, by no means is it necessary. All they need is a talent for writing in an enthusiastic, informative, and entertaining style, one that grabs readers by the balls and throws them into something they've never experienced.

Why the Canucks missed the playoffs



Garth McLennan
sports editor

Okay, so remember a few weeks ago when I said that there was virtually no way that the Vancouver Canucks would miss the NHL playoffs? Well, as it turns out, I might have been a little off base on that one.

For the 16th time in their 38-year existence, the Canucks will be watching the Stanley Cup playoffs from the sidelines. They were mathematically eliminated from contention on April 3rd when they lost 2-1 to the already eliminated Edmonton Oilers.

In the most important stretch of the season, the Canucks lost six of seven games to play themselves out of the best time of the year. In order for the Canucks to have qualified, they would have needed to win both their final games and hope the Nashville Predators lost one.

One of the big questions that must

be raised is the future of head coach Alain Vigneault and general manager Dave Nonis. Vigneault continued to play a boring style of play and repeatedly utilized Markus Naslund as a checker, while Nonis failed to upgrade the team in any fashion at the trade deadline.

By the way, for those of you out there who say that getting players at the trade deadline doesn't help that much, looks at the standings right now. Pittsburgh made the biggest splash by landing sniper Marian Hossa, and they are looking like the best team in the league right now. Washington made a number of upgrades and made a strong playoff push. Colorado Anaheim and Dallas all made bold additions to their roster and look where they are, and where we aren't.

To put it bluntly, Nonis and Vigneault should be canned. Nonis has shown zero courage to improve his roster during his three years at the helm (the Roberto Luongo deal didn't require courage; any idiot could have made that trade). All of his other moves have been for bottom

level players and I'm sorry, but Byron Ritchie, Brad Isbister, Dany Sabourin, Taylor Pyatt and Jeff Cowan haven't exactly been career definers.

Nonis doled out millions of dollars combined with lengthy terms to Mathias Ohlund, Willie Mitchell, Sami Salo and Kevin Bieksa that haven't exactly paid off for Vancouver so far. The Bieksa deal has potential, and it wasn't Nonis' fault that he was hurt this year. However, it was his fault to give Cowan a two-year, \$1.45 million deal. Cowan had zero goals this year.

Then there is Vigneault. The head coach represents what is wrong with hockey today. He plays a boring style of play and seems to be testing how much it will take to keep the fans away. It is coaches like Vigneault, Jacques Lemaire in Minnesota and Brent Sutter in New Jersey that are driving the game

into the crapper.

Vigneault hasn't been any more successful than Marc Crawford. In his two seasons here, Vigneault's teams have missed the playoffs once and were kicked out of the playoffs in the second

round by the Ducks. What is more, when Crawford was here, win or lose, the games were entertaining and worth the price of admission. Can you really say that about Vigneault now? Is sending one fore checker into the offensive zone when you're down a goal exciting?

Vigneault's treatment of Trevor Linden was terrible. He took a greatly respected veteran and treated him like a rookie. Linden didn't deserve that. He made Naslund play a type of game that wasn't anywhere near suited to him and put him with players that didn't come close to complementing his game. The way he used Naslund was the equivalent of taking a stud race horse and turning him into a mule.

Vigneault and Nonis took everything that made hockey fun in Vancouver and basically tore it apart. It is people like Crawford, Pat Quinn and Tampa Bay's John Tortorella that the game needs to survive. These are guys who are brave enough to play a style that entertains the fans, not treats them like idiots who will tolerate anything.

While the days of Crawford, the Naslund, Bertuzzi, Morrison line and Ed Jovanovski might be gone, it is times like these that you can't help but miss them.

"Alain Vigneault's treatment of Trevor Linden was terrible. He took a greatly respected veteran and treated him like a rookie."

Luongo needs to grow up

By Garth McLennan, Sports Editor

More than any other athlete in the city, superstar goaltender Roberto Luongo, 28, carries the fate of the team he plays for on his shoulders. While that can often be a tremendous burden to bear, it doesn't give Luongo the right to start treating the media the way he has been.

Ever since the game against the Colorado Avalanche a few weeks back when the Canucks lost 3-2 in overtime, after Joe Sakic scored to knot the game with just seconds remaining in regulation, Luongo has refused to speak to reporters after the morning skate on game days, and will only stay for the minimum required time after the game ends.

The reason for this was what transpired immediately following the Colorado game. A fiery Luongo blasted the players on the ice who failed to get the puck out.

"That should never happen, especially in an important game like that," Luongo ranted. "We just pissed away two points. We had about six chances to get it out. Either we shot it off our own guys or we didn't get it out. The next thing you know, a shot from the point and Sakic's alone on the side. I was able to get the first save, and he chipped it over me for the second one. It's unacceptable, inexcusable."

While his teammates said all the right things, none of them pointed out that Luongo couldn't seem to stop a breakaway or handle a rebound to save his life.

What happened next was only to be expected. The Vancouver sports media, whose entire being revolves around the Canucks, questioned whether Luongo had gone too far in calling out his teammates. Luongo apparently didn't like this, and has since acted like one of the NHL's biggest babies.

He still will not allow media types to talk to him before a game, and his comments after the game can hardly be described as insightful. His answers are almost always shorter than the question being asked, and he always looks like talking to the media is the equivalent to undergoing extensive root canal surgery.

While Luongo was obviously upset over the media's interpretation of his remarks following the Avalanche game, he really needs to get over it. Think about it. The man makes \$6.5 million this year, an amount that will only increase in the coming seasons. For that amount of money, he needs to show a little more respect.

This town loves hockey, and what Luongo, one of the best players Vancouver has ever had, has to say is important to Canucks fans. By snubbing the media he is also snubbing the fans. Also, when you think about it, Luongo gets pretty good treatment here. In Vancouver, it is hard to tell whether Luongo or God gets more worship time. One of the big reasons why Luongo blacking out the media hasn't been a big story is because of how much the city loves him.

But think about it from a reporter's point of view. These guys



are all on a deadline, they all have to compete with one another for often just a few lines, and their jobs depend on them getting the goods. Also, think of how inconvenient it is to the reporters there. Because Luongo won't talk to them before a game, and because his post-game talks are about as interesting as talking to a brick wall, they have to go out of their way and reschedule to be at Canucks practices in order to speak with him.

Compare his behavior with Markus Naslund's or Trevor Linden's. Both of those guys are always available to the press, and stay to speak with

everyone that needs a quote. Naslund in particular handles the media with more professionalism than most. Win or lose, good game or bad game, he's always there, despite the unwarranted heat he's taken from some of the city's fair-weather fans lately. Just imagine what Luongo would do if he took the kind of criticism Naslund routinely faces.

For a guy in his position, and considering that the media really didn't do anything wrong, Roberto Luongo needs to stop acting like an immature child and show some respect, even to the lowly reporters.

Hear Tiger roar

By Garth McLennan, Sports Editor

No athlete, in any sport, is more dominant in his or her field than Tiger Woods. The 32-year old Stanford University alumnus has been victorious in nine of his past eleven tournaments. No one is that good, not Roger Federer, not Kobe Bryant, and certainly not anyone who tees it up for a living.

He has already won 13 majors and has made the not-so-bold predictions that he could triumph in all four this year. It really isn't out of the question.

The fact is that there simply isn't anyone even close to Tiger when he's on his game. Heck, there aren't many who are close to Tiger when he isn't on his game. Think about it. Almost every legendary athlete had his counterpart to push him. Magic Johnson had Larry Bird. Wayne Gretzky had Mario Lemieux. Who does Woods have? Phil Mickelson or Vijay Singh? Ernie Els? While those guys are great, Tiger is on a completely different level.

There is no better clutch player in sports history than Tiger Woods. Sorry to all the Michael Jordan fans out there, but when Woods puts on his red shirt on Sunday, you just know the Tiger charge is coming. Want proof? Just log onto YouTube and you can see an endless stream of breathtaking Tiger moments. The guy just is able to win and has the ability to make every moment extraordinary.

Tiger's opponents just wilt in opposition to him. In 2006, Canadian Stephan Ames went head to head with

Woods at the Accenture Match Play Championship and, after previously stating that he could beat Woods, went out and lost 9 and 8 in the most lopsided defeat in tournament history. The most telling example of how strong the Tiger mystique is on other golfers is his playoff record. Woods has been tied after the final round of play 11 times, and his record is 10-1. 10-1. That is otherworldly.

He is by far the planet's most marketable athlete. He pulls down an estimated \$100 million per year in

"He is by far the planet's most marketable athlete."

combined endorsement deals and tournament prizes, and is on the verge of becoming the first athlete in history to be a billionaire. He is the face of Nike, Buick, and Gillette. He has his own video game line and just inked a deal with Gatorade to produce his own drink, "Gatorade Tiger."

Woods makes so much money that his caddy, Steve Williams, who is a native of New Zealand, is the richest sports personality, athlete or otherwise, from New Zealand.

In just a few short years, Woods is poised to obliterate every major golf record. With his unparalleled play right now, Jack Nicklaus' mark of 18 major titles won't stand for much longer. He currently has 64 official PGA Tour wins, discounting another 22 victories for other professional golf circuits, and will shatter Sam Snead's 82 tournament victories. Nine times Tiger has been named the PGA Tour's top player, more than any other

person, and he is tied for first all time with Nicklaus in leading the tour in money earned, having led the way eight times. He has won the Vardon Trophy, awarded annually to the player with the lowest scoring average over the season, a record seven times, and he was the first player in history to be triumphant in the FedEx Cup. Perhaps the best illustration of Woods's continued dominance is the fact that in his 12-year playing career, he has been ranked the best in the world for over nine of those years. He also holds the record for the most consecutive cuts made.

While the majors are clearly Tiger's primary domain, he also steps up his game at the World Golf Championships. He has won 15 of those three events, more than any other golfer, and has the incredible mark of winning 56 per cent of the WGC tournaments he enters. He is also the only person to ever hold all three of the WGC titles at the same time.

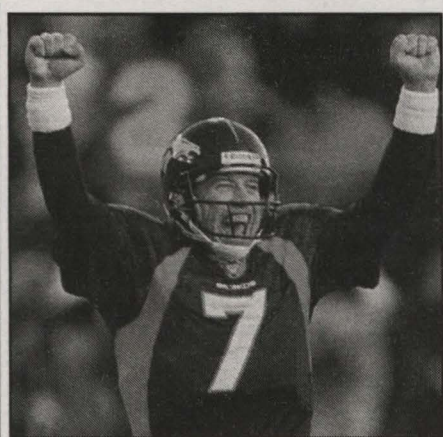
One of the most impressive stats, and scary if you're a professional golfer, is the fact that Woods has accomplished all of this at just 32 years old. Barring an injury, he has a solid 15 years left in him. Think of where he could be in 15 years. Tiger recently did an interview saying that he will only retire when his best isn't good enough for him to go out and win every time.

"I could not live with myself going out and practicing and preparing as hard as I do and knowing that if I go out and play my best someone is just going to beat me," he has said.

Wow, that is just...Wow.

Where Are They Now?

By Garth McLennan, Sports Editor

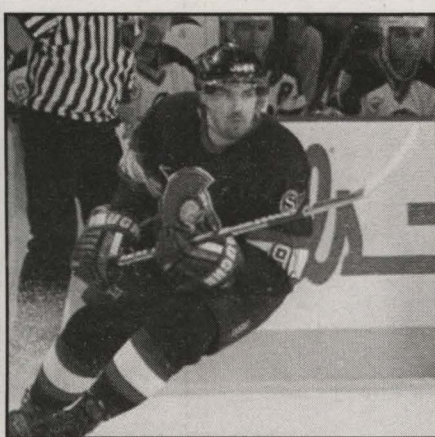


John Elway

Not many people can say they ended their careers on a higher note than John Elway. The legendary quarterback who played his entire professional football career with the Denver Broncos won the Superbowl in his final season. He was also named the game's MVP.

Since retiring, Elway has had his #7 jersey honored by the Broncos, been inducted into the Colorado Sports Hall of Fame, and was enshrined into the Denver Broncos' Ring of Fame. *Sports Illustrated* voted him the best athlete ever to wear #7 and in 2004, Elway was brought into the Pro Football Hall of Fame. He is also a member of the College Football Hall of Fame for his shining career at Stanford.

Today, the 47-year-old Elway co-owns the Arena Football League's Colorado Crush and serves as the chairman of the AFL's executive committee. He has owned a number of successful car dealerships and owns two steak houses.



Alexandre Daigle

Not every draft pick works out, but there are few that could be considered bigger busts than Alexandre Daigle. Taken first overall by the Ottawa Senators in 1993 and immediately thrust into the NHL with a record-setting rookie contract, Daigle didn't live up to his hype at all.

Completely wilting under the pressure, he ended up prematurely retiring from hockey at age 25, and fled to Los Angeles to play in a celebrity league with Cuba Gooding Jr. His absence lasted two years before he returned to play for Pittsburgh in a comeback that went absolutely nowhere.

After floating around for several years between six NHL clubs and being assigned to the minors multiple times, Daigle departed for Switzerland, where in 2006 he signed a two-year deal with HC Davos, the biggest team in the Swiss league.

Apparently, Daigle has found a home there. In December of 2006, he signed a two-year extension with Davos.



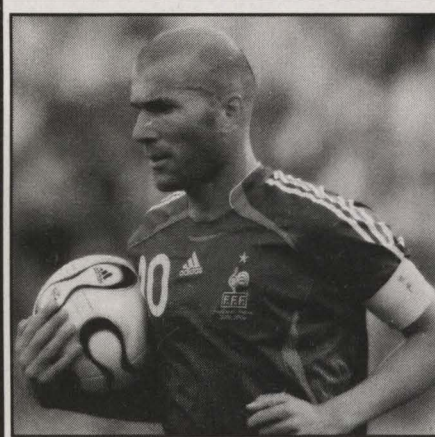
Pele

The greatest soccer player of all time, Pele, 67, continues to do important work after retirement.

The "King of Football" was appointed as UN ambassador for the environment and ecology. Brazilian born, he was given that country's gold medal for service to soccer, and he has been an advocate of reducing corruption in Brazilian soccer.

He has been knighted in Great Britain, starred in several foreign language films, appeared on the cover of *Life* magazine, and been the subject of countless biographical documentaries. In 2006 he received a lifetime achievement award from the BBC.

He was a figure in kicking off the 2006 FIFA World Cup and interestingly enough has appeared in several Viagra commercials. Today, he remains one of the most famous and recognizable names in all of sports history.



Zinedine Zidane

One of the best soccer stars of the modern generation, Zidane ended his remarkable career at the 2006 FIFA World Cup amidst a swirl of controversy.

His heated confrontation with Italy's Marco Materazzi and the ensuing head butt he delivered would result in a red card and a three game suspension. Despite this black mark, Zidane was awarded the Golden Ball, given to the most outstanding player in the tournament.

In a very public retirement, Zidane has donated numerous amounts of time and money to charity work, particularly AIDS awareness. He is also involved in preventing poverty in Spain, and has served as a United Nations goodwill ambassador since 2001.

Zidane has also toured the world and met with the Presidents of both Bangladesh and Algeria.

Despite the World Cup incident and his retirement, Zidane is still heavily sponsored by a number of companies. He has lucrative endorsement contracts with Adidas, Audi, Christian Dior, Orange, France Telecom, and Lego.

New poll suggests you're a goddamned whore, Aileen

By Gill Jervis, Assistant Humour Editor

NEW WESTMINSTER, BC—A new poll suggests that you, Aileen Turnbull, are almost certainly a whore.

The poll was conducted by me at the bar last night after you decided to walk out on me. Everyone at the table agreed, even Dave, and therefore it's a fact, you cold-hearted bag.

Empirical data from the poll shows that you should eat a bag of dicks, and go to hell. And sure, you can bitch all you want about my drinking, but you're the one who walked out on *me*, I never pulled that shit. You always blame me for your problems, but I tried to make this thing work. You just let your girlfriends tell you what to do, but you can tell those skanks I *am* good enough for you, if you have the brains to do it, you stupid whore.

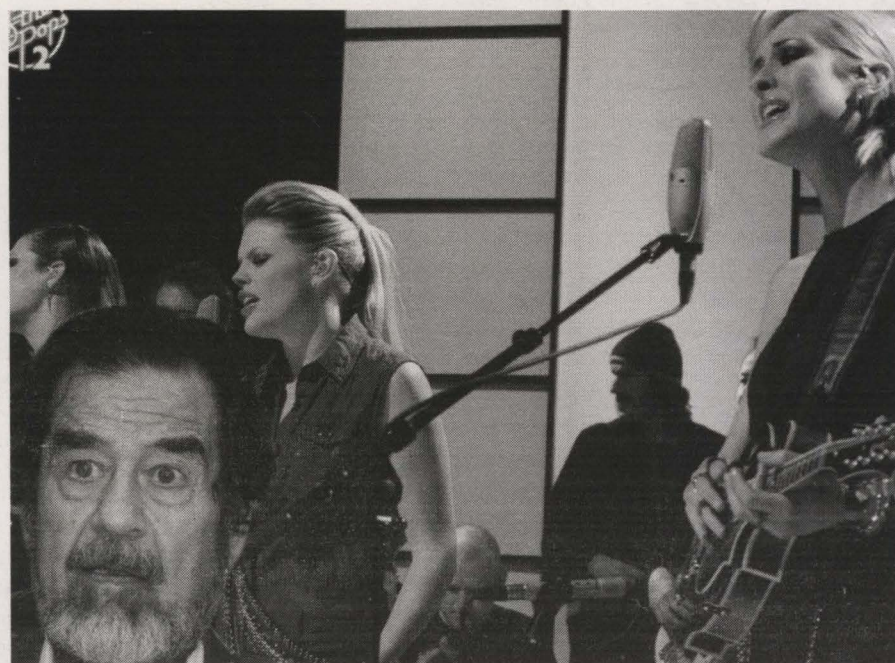
This poll confirms initial findings presented by my buddy Ron, who said that I don't need you anyway. And you know what, Aileen? He's right. I've got everything, you bitch; I'm 190 pounds of man, and for a 33-year old, I've got a lot going for me, like this new job at the *Other Press* as Mr. Britten's assistant. You hear that, Aileen? I'm moving up in the world! Mr. Britten says that if I keep up the good work, he'll let me stay in the office *for free*: see? It doesn't matter that you get possession of the house, bitch, I get to sleep at my desk!

While results are preliminary, many eminent figures support the findings. For example, my buddy Bob, who ~~once~~ shingled a doctor's house this one time, praised it highly.

"Oh yeah, Gilly-Boy. Aileen's a whore big-time," said Bob. "And I mean, she was really letting herself go. I know she was 100 pounds, but by her 25th birthday last week, she had to have been at least 105. You can do way better than that, Gilly, believe me."

These findings go against what your mother, a figure of low standing in the field of knowing a good man, always said about me. This is probably because your mother has shit for brains. And why the hell did you always listen to her? Oh, that's right, because you're just like her! That's right, I said it. It's no wonder your dad committed suicide, she probably drove him up the wall like you did to me. I was always good to you, Aileen, and neither of you respected it. Remember when I took you out to Applebee's that time? Not just any man does that for his woman.

In conclusion, you're a big whore, and everyone knows it, even my new best friend, Mr. Britten. Go die, bitch.



CIA report reveals Saddam Hussein attended Dixie Chicks concert

By Siavash Emamzadeh

WASHINGTON, DC—A recently-released CIA report has revealed that US authorities, in a rare move, offered Saddam Hussein a desiderate. A desiderate is a legal term defined as an opportunity for one who is prosecuted to have a request, unbouded by any restraints, fulfilled.

The CIA report, over a year in the making, exposed that while Hussein could have elected for freedom, he ended up chosing to attend a Dixie Chicks concert. Records show the concert preceded his eventual hanging by several months.

Seeking to quell rumors, President Bush addressed the nation in a televised appearance. "Now, I understand some people don't feel too goodified about this, but let me assuricate you: the desiderate was only experimentally revived."

He later added, "I mean, we killed Saddam and I've got to admit, I was sitting in my Texas ranch and thinking to myself, 'that guy is sure stupid.'"

Tim Danson, a renowned American attorney, says he contacted the White House and threatened to file a lawsuit against the US Department of Justice. Danson, who is currently representing injured NHL player Steve Moore, promises he will seek enforcement of the way he thinks it ought to be.

"I swear, on the life of my wallet, that I will sue the Department of Justice for exactly 600 million dollars because of their catastrophic command of leadership. They have absolutely screwed up." After the interview, Danson ran into a bystander and threatened to sue the man for half a million.

The report also reveals that Hussein watched the concert from a topless, tinted cubicle located in the very front row. He was also secured by eight security guards, yellow police tape, and several police dogs. Witnesses claim they were not fooled by the subtle presence of Hussein.

"I knew something was going on when the sprinklers were activated," one concert-goer said. "There was smoke emerging from that square-thingy. It looked something like a flag."

Another person admitted, "I knew something was going on when, during the Dixie Chicks' rendition of 'Not Ready to Make Nice', I heard 'Death to America' chants."

A seemingly intoxicated teenager claims he spotted a legendary creature at the concert. "Dudes, I was like grooving to the fucking tune when this fucking Bigfoot dude came out and I'm like 'shit!' Dudes, I taped it all."

Immediately following the interview, the teenager's tape was reviewed and it was discovered that the alleged creature was actually a zoomed shot of the teenager's hand with a black toque on it.

The band's lead singer, Natalie Maines, confessed the band was informed of the unusual visit. "Some guys in black suits and sunglasses told us—one of them was hot, so I winked at him, but I couldn't see if he winked back."

Emily Robison of the band said, "If I had an option, I would definitely want to see the Dixie Chicks play...but I don't know how I can watch myself and play at the same time."

An Apology

By "Salty" Liam Britten, Humour Editor

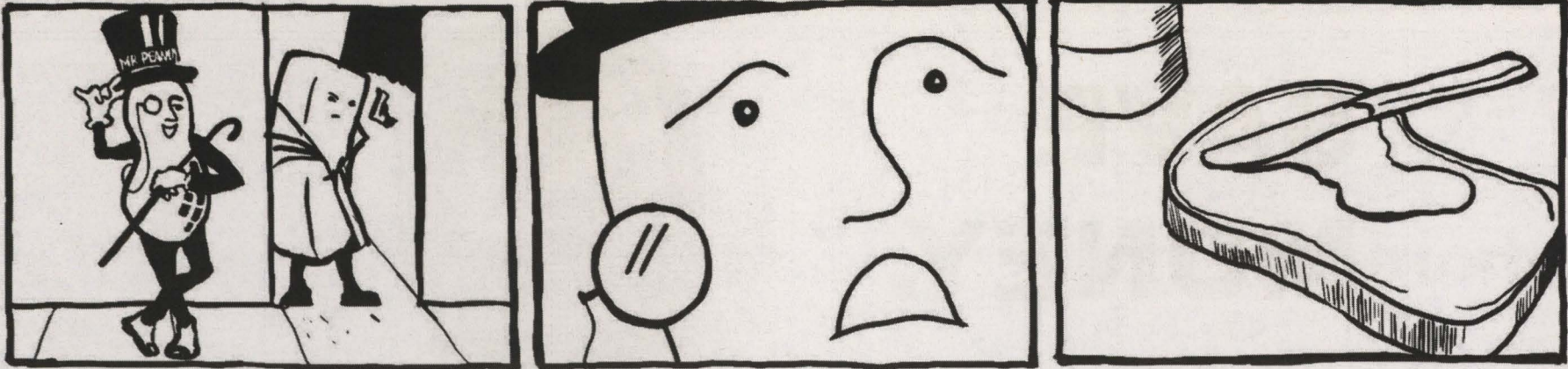
Dear readers,

It is with great regret that I have decided to fire my new Assistant Humour Editor, Gill Jervis, due to the fact that he is, indeed, a loser. You never should've married him, Aileen, I know a woman of your beauty and charm could do much better.

Are we still on for Thursday?

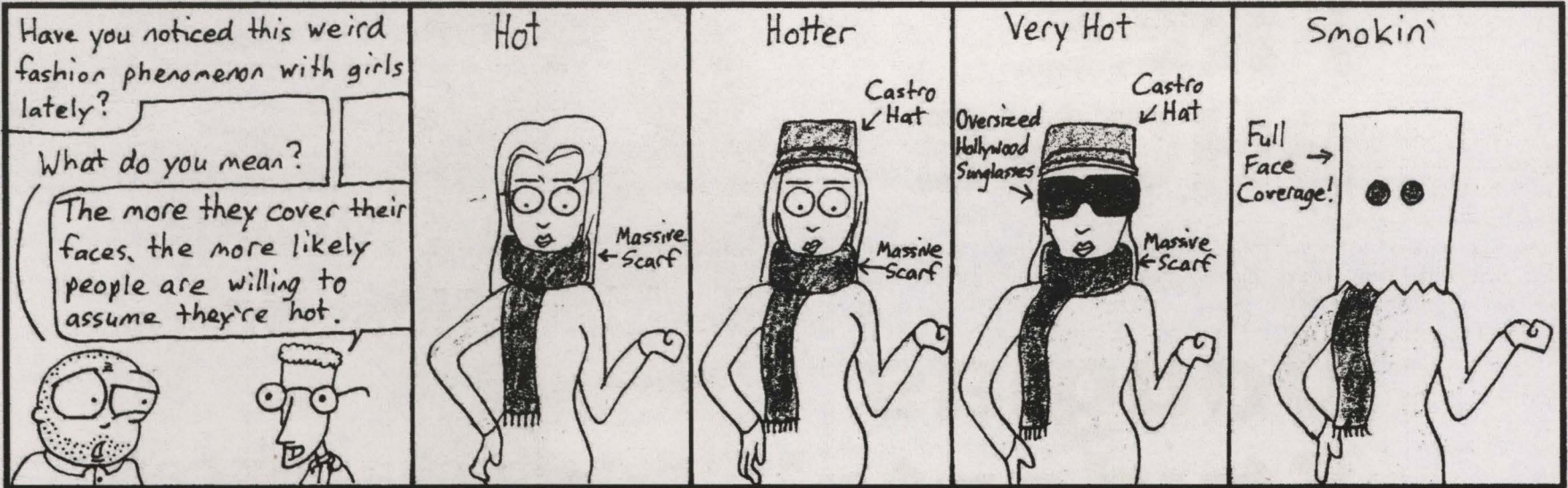
Yours,
—"Salty" Liam Britten

Planters



By Adrian Binakaj

Youtopia



By Andrew MacLachlan

TOP 5 REASONS FOR OBAMA "SLOWING THE PACE"

US Presidential hopeful Barrack Obama has announced that after several months of intense activity, he is going to start a less-intense period in his campaign. Why is he slowing the pace down?

1. He just honestly thought someone would have shot him by now.
2. In order to better appeal to his base of young, college-aged voters, will spend months living as they do, and do nothing for all of April except bitch about finals.
3. Decided the four black votes in Nebraska simply weren't worth the effort.
4. Thought that Hillary could use a confidence boost; after all, she's such a mild, timid lady.
5. After promising to recover the economy, get out of Iraq, protect the environment, and save the world, he may have run out of things to promise.

TOP 5 REASONS FOR KEEPING THE PENNY

NDP Member of Parliament Pat Martin has tabled a motion that would stop production of the Canadian penny, and instead simply round all transactions up or down to 5-cent increments. Why are some people fighting this bill?

1. Because your thoughts simply aren't worth a nickel.
2. Everyone knows how useless old coots love their useless old coins.
3. Would cause massive layoffs at the ol' ineffective denominations factory.
4. Penny contributes to piggy bank multiculturalism.
5. Something's got to fill Canada's change jars for decades and never get spent.

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EASY #1

Fill in the grid so that every row, every column and every 3x3 box contains the digits 1 through 9. That means that no number is repeated in any row, column or box.

LAST WEEK'S SOLUTION

7	9	3	5	6	8	4	2	1
8	5	4	3	2	1	6	7	9
6	1	2	9	4	7	5	8	3
3	8	9	4	7	2	1	5	6
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9	7	8	6	5	4	3	1	2
5	3	6	2	1	9	8	4	7
2	4	1	7	8	3	9	6	5

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